

SAMLING INSTITUTE FOR YOUNG ARTISTS

England & Wales · Charity number 1112032

Details

Other names THE SAMLING FOUNDATION

Status Registered

Legal form Charitable company

Company number [05576907](#)

Registered 2005-11-11

Register [View on the Charity Commission register](#)

Contact

Address Samling Institute for Young Artists
Community Centre
Gilesgate
Hexham
NE46 3NP

Phone 01434602885

Email enquiries@samling.org.uk

Website www.samling.org.uk

Activities

Objects: (1) TO EDUCATE, DEVELOP, IMPROVE, ENCOURAGE AND PROMOTE GENERALLY THE APPRECIATION OF THE ART OF SCIENCE AND MUSIC (BOTH VOCAL AND INSTRUMENTAL), THE SPOKEN AND WRITTEN WORD AND THE VISUAL ARTS IN ALL THEIR ASPECTS BY THE PRESENTATION OF PUBLIC CONCERTS, MASTER CLASSES, RECITALS, EXHIBITIONS AND BY SUCH OTHER WAYS AS THE CHARITY BY ITS DIRECTORS SHALL DETERMINE FROM TIME TO TIME;(2) TO PROVIDE COACHING AND GENERAL FINANCIAL ASSISTANCE FOR TALENTED YOUNG INDIVIDUALS SELECTED BY THE DIRECTORS TO FURTHER THEIR KNOWLEDGE, SKILLS AND EXPERTISE IN ALL MATTERS CONNECTED WITH MUSIC (BOTH VOCAL AND INSTRUMENTAL) THE SPOKEN AND WRITTEN WORD AND THE VISUAL ARTS IN ALL THEIR ASPECTS;(3) TO PROVIDE FOR AND ASSIST IN THE PROVISIONS OF EXHIBITIONS, LECTURES, CLASSES AND DEMONSTRATIONS FOR MEMBERS OF THE GENERAL PUBLIC TO FURTHER AND INCREASE THEIR KNOWLEDGE UNDERSTANDING AND APPRECIATION OF ALL MATTERS CONNECTED WITH MUSIC (BOTH VOCAL AND INSTRUMENTAL) THE SPOKEN AND WRITTEN WORD AND THE VISUAL ARTS IN ALL THEIR ASPECTS.

Activities: Samling Institute for Young Artists provides training, masterclass and performance opportunities, including opera, for young classical singers and pianists through two closely linked programmes. It offers a residential Artist Programme for emerging young professionals and an Academy for young people at an earlier stage of their development.

Classification

- **How:** Provides Services
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, The General Public/mankind

Geography

- Scotland
- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£422,241	£336,290	-	-
2024-03-31	£356,641	£306,633	-	-
2023-03-31	£311,354	£322,791	-	-
2022-03-31	£290,466	£303,870	-	-
2021-03-31	£286,162	£169,910	-	-

Trustees

Name	Role	Appointed
AUDREY MACNAUGHTON		2017-09-07
George Alexander Evans-Thomas		2024-06-07
Helen Louise Andrews		2025-09-08
JOHN ANTHONY PENNIE		2017-04-27
Rupert David Tyler		2023-04-28
Sir David Robert Bell		2024-02-02

SAMLING INSTITUTE FOR YOUNG ARTISTS

England & Wales - Charity number 1112032

Accounts

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)
UNAUDITED
TRUSTEES' REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

CONTENTS

	Page
Reference and administrative details of the charity, its Trustees and advisers	1
Trustees' report	2 - 11
Independent examiner's report	12
Statement of financial activities	13
Balance sheet	14 - 15
Notes to the financial statements	16 - 28

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

REFERENCE AND ADMINISTRATIVE DETAILS OF THE CHARITY, ITS TRUSTEES AND ADVISERS
FOR THE YEAR ENDED 31 MARCH 2025

Trustees	Sir D R Bell, Chairman C R Robson, Treasurer (resigned 13 January 2025) A D Trapp MBE J A Pennie A Macnaughton, Treasurer R D Tyler G A Evans-Thomas (appointed 7 June 2024)
Company registered number	5576907
Charity registered numbers	1112032 and SC051568
Registered office	Community Centre Gilesgate Hexham Northumberland NE46 3NP
Patron	Sir Thomas Allen CBE
Artistic and Executive Director	Karon Wright MBE
Independent examiner	Armstrong Watson LLP Chartered Accountants One Strawberry Lane Newcastle upon Tyne NE1 4BX
Bankers	National Westminster Bank plc Newcastle City Branch 16 Northumberland Street Newcastle upon Tyne NE1 7EL
Website	www.samling.org.uk

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2025

The trustees present their report together with the financial statements of the charity for the 1 April 2024 to 31 March 2025.

The report serves the purposes of both a trustees' report and a directors' report under company law. The trustees confirm that the report and financial statements of the charitable company comply with the current statutory requirements, the requirements of the charitable company's governing document and the provisions of the Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019).

Objectives and activities

a. Policies and objectives

The aims of Samling Institute for Young Artists are:

- a) To educate, develop, improve, encourage and promote generally the appreciation of the art and science of music (both vocal and instrumental), the spoken and written word and the visual arts in all their aspects, by the presentation of public concerts, masterclasses, recitals, exhibitions and by such other ways as the charity by its trustees shall determine from time to time;
- b) To provide coaching and general financial assistance for talented young individuals selected by the trustees to further their knowledge, skills and expertise in all matters connected with music (both vocal and instrumental), the spoken and written word and the visual arts in all their aspects;
- c) To provide for and assist in the provision of exhibitions, lectures, classes and demonstrations for members of the general public to further and increase their knowledge, understanding and appreciation of all matters connected with music (both vocal and instrumental), the spoken and written word and the visual arts in all their aspects.

In setting the objectives for the year and planning the charity's activities, the trustees have considered the Charity Commission's guidance on public benefit. The charity relies largely on grants and donations, but also partly on income from ticket sales and its own fundraising activities to cover its operating costs.

In setting the level of ticket prices, the trustees give careful consideration to the accessibility of the events to those on low incomes and in difficult financial times. It should also be noted that the charity is working to address lack of opportunity for young people growing up in the North East of England. In establishing a centre of excellence through Samling Academy it is targeting, in particular, state schools across the region. It is identifying pupils with the talent and potential to study music and perhaps go on to become professional musicians and who might otherwise not be given the opportunity.

The main areas of activity during the year included Samling Institute's two core activities: Samling Artist Programme for early career classical singers and pianists and Samling Academy for singers aged 14-21 who are either growing up in the North East or who have chosen to come to study at one the region's universities, alongside our work in state schools in particular through our Samling Futures initiative.

These activities are described more fully in the 'Achievements and performance' section below.

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2025

Achievements and performance

a. Main achievements of the charity

Over the past year we have continued to offer unrivalled opportunities to young musicians nationally and internationally through our Samling Artist Programme's intensive masterclass weeks for early-career singers and pianists. Through our Academy we have nurtured 30 singers aged 14-21 in the North East of England and Borders enabling them to take their singing to the next level and we have introduced hundreds of students in state secondary schools across the region to classical singing through Samling Futures visits and through our growing Samling Singing Schools programme.

Beyond these core activities, we have supported young singers in developing their careers and taking the next steps in their education. We have worked, for instance, with the Glasshouse International Centre for Music to secure engagements for Samling Artists with Royal Northern Sinfonia – Alexandra Achillea Pouta made her Sage One and BBC Proms debut in a concert of music inspired by fantasy and Charlotte Bowden and Jessica Cale appeared in the 2024/25 season opener in a complete performance of Felix Mendelssohn's A Midsummer Night's Dream.

Every year Samling Academy Singers are gaining places and scholarships at the UK's top conservatoires and this year was no exception. At both undergraduate and postgraduate level five have been awarded places at Royal College of Music, Royal Conservatoire of Scotland and Guildhall School of Music and Drama.

We welcomed a former Samling Academy Singer, George Evans-Thomas, to our board of trustees. He brings fresh perspectives as someone who has experienced our work first hand and insights from the next generation of song and opera audiences.

We were also delighted that our founding Artistic and Executive Director, Karon Wright, received an MBE in this year's King's New Year Honours in recognition of her outstanding contribution to music through Samling Institute.

Through the generous support of the trusts and foundations and individuals who value our work we have never charged tuition fees for any of our programmes from the beginning nearly 30 years ago – talent, potential and dedication are the only criteria for participation – and this also extends to our work with schools.

Samling Artist Programme

24 November – 1 December 2024

Led by soprano Barbara Frittoli, pianist Caroline Dowdle and actor James Garnon, with staff pianist Samling Artist Jo Ramadan

Samling Artists: sopranos Andrea Manuel and Beatriz Volante, mezzo-soprano Ellen Pearson, tenors Sebastian Hill and Euan McDonald, baritone Hector Bloggs and pianists Pierre-Nicolas Colombat and Gracie Francis.

2 – 9 March 2025

Led by baritone Christopher Purves, pianist Simon Lepper and actor James Garnon, with staff pianist Samling Artist Ella O'Neill.

Samling Artists: soprano Jessica Lawley mezzo-sopranos Angelina Dorlin-Barlow and Lea Shaw, counter-tenor Matthias Daehling, baritone Charles Cunliffe, bass Joshua McCullough and pianists George Ireland and Harry Rylance.

SAMLING INSTITUTE FOR YOUNG ARTISTS
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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2025

Achievements and performance (continued)

Samling Artist Programme addresses the challenges that singers and collaborative pianists face as they move from the formal structure of music college to being a freelance musician. We offer support, advice, performance opportunities and paid engagements to develop their teaching and career. Their journey with us begins with an intensive residential masterclass week, led by world-class singers, pianists, conductors and actors, which many previous participants have described as 'life-changing'. On completion of the course 'Samling Artists' become part of a global family of over 420 artists from 48 countries, including this year for the first time a singer from the Philippines. We have also worked with those who recommend artists to us for audition to widen diversity and the impact of this has been visible in both of this year's cohorts.

We welcomed two new leaders to the programme – Italian soprano Barbara Frittoli and baritone Christopher Purves. During the two residencies they worked in depth with the singers on their choice of song and opera repertoire in solo masterclasses throughout the week offering the participants a complementary range of perspectives. An informal concert partway through the week allowed the leaders to assess how the young artists perform in front of an audience. Students from local state high schools were invited and were introduced to a varied and engaging range of live classical music repertoire. We also provided free tickets for members of Samling Academy to attend the public masterclass and at both events, these young people were able to meet the artists and leaders.

We frequently hear from our Samling Artists about the impact of the programme. Just a few months after his week with us, Charles Cunliffe was asked to jump in to sing the title role in *Le nozze di Figaro* at Glyndebourne. He told us: *'My approach to learning this role was profoundly shaped by my week in Scotland, particularly in understanding the importance of waiting for a genuine intention before delivering a line and resisting the urge to 'demonstrate' an emotion in an inauthentic way. I ended up having such an incredible experience.'*

Samling Artist Showcase: 'Musing in Solitude', Thursday 7 November 2024, Wigmore Hall

With Samling Artists soprano Jessica Cale, mezzo-soprano Beth Moxon, tenor Dafydd Jones, bass Jamie Woollard and pianists Jonathan Ware and Jong Sun Woo.

This year's Samling Artist Showcase took its theme from lines by William Wordsworth and reflected on how time spent alone gives us fresh perspectives 'On man, on nature, and on human life'. The programme included the world premiere of 'Onwards' by Lewis Murphy and Laura Attridge and for the first time, our showcase programme included a song by a Samling Artist – 'Constellations' by Yshani Perinpanayagam. Our Showcase is a significant part of the ongoing support that we provide to Samling Artists, and for Beth Moxon and Jamie Woollard this event marked their solo recital debuts at Wigmore Hall.

Samling and Song

Samling and Song provides young Samling Artist singer and pianist duos with mentored and funded residencies in partnership with The Hugo Burge Foundation to develop and promote innovative art-song programmes.

Mezzo-soprano Shakira Tsindos and pianist Lana Bode took up their Samling and Song residency in September to work on a multi-media exploration of modern love. Shakira said, 'It allowed us the dedicated time without life's distractions to focus on 'Love Indeed' and produce something very special... We cannot wait to show the world what we have created and thank Samling for the opportunity to do so'

On 11 November, Kieran Rayner and Gamal Khamis, the first recipients of a Samling and Song residency gave the first performance of their interactive concert 'What If?' at the Royal Over-seas League and are now planning further performances.

SAMLING INSTITUTE FOR YOUNG ARTISTS
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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2025

Achievements and performance (continued)

Samling Academy

Summer Project 2024 'Lost and Found', 15 June – 12 July 2024, with a performance at Sage Two, The Glasshouse, 12 July
4–6 October and 18–20 October 2024 with a performance at Sage Two, The Glasshouse, 20 October
March 2025 Samling Academy Opera, Dido and Aeneas, auditions and music calls

In North East England and the Borders, we address a critical lack of provision by making solo classical singing available to young people who live or study in the region through our Academy. We introduce them to the art form; we identify those with the potential to succeed, and we help them grow and develop as singers. This is supported by our outreach programmes in state secondary schools in the region, which introduce students to classical singing and feed into Samling Academy, giving young people opportunities that they would never otherwise have had.

Samling Academy draws on the alumni and leaders of the Samling Artist Programme and fills a vital gap in provision in a region with no music college or resident opera company. As the programme follows the academic year, Academy Singers worked towards a semi-staged performance of words and music directed by Samling Artists Miranda Wright and music director Leo Nicholson through late spring and into summer 2024.

Then in October, following auditions earlier in the year, 30 young people from schools and universities in the North East received six days of intensive training in solo classical singing and wider performance skills, ending with a concert at The Glasshouse. The singers worked on solo repertoire in small group masterclasses of mixed age and ability led by the Academy's music director Caroline Dowdle, soprano Joan Rodgers CBE and Samling Artists vocal teacher Miranda Wright, singers Katherine Aitken and Julien Van Mellaerts and pianists James Baillieu, Jo Ramadan, Ian Tindale and Jonathan Ware. Samling Artist pianists Marianna Abrahamyan, Francesca Lauri, Ella O'Neill, Daniel Silcock and Jong Sun Woo supported the vocal leaders by accompanying classes. Shakespearean actor James Garnon and choreographer Mandy Demetriou worked with the cohort on wider stagecraft skills and movement.

'Samling Academy has been the single most transformative thing I've been involved with when it comes to my singing. In terms of exposing me to this style of singing and the standard Samling Academy produces, nothing comes close to it. My first Samling Academy weekend was unlike anything else I'd been part of. I'd never seen a group of people who loved and thought about singing in so much detail and it just ignited something in me that's eventually led to me choosing classical singing as my career choice!'

Former Samling Academy Singer Ben Ryan, now studying at Royal College of Music

Samling Academy Opera

In March 2025 we began auditions and music calls for a fully staged production of Dido and Aeneas with Dunedin Consort and their music director John Butt. The rehearsals were led by Samling Artist Miranda Wright who directed the production, introducing a cast of 18 Academy Singers to baroque opera.

Work in Schools

Our outreach work in state secondary schools in North East England has three objectives:

1. To introduce young people who have never heard classical singing to the artform
2. To spread best practice in teaching healthy vocal technique to developing voices
3. To provide a pathway for talented young singers to apply for Samling Academy

We do this through two strands of work, all of which is provided at no cost to the schools.

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2025

Achievements and performance (continued)

Samling Futures

Monday 10 February – Friday 14 February

Sunderland, Newcastle, Hexham, Prudhoe, Gosforth and Ponteland

Over five days, we delivered workshops to students from eight schools across the North East, introducing 250 young people to classical singing and the opportunities offered by Samling Academy. These were led by Samling Artists mezzo-soprano Kamilla Dunstan, baritone Dominic Sedgwick and pianist Francesca Lauri, and a team of seven Samling Academy Singers. Through masterclasses with the Academy Singers and soloists from the schools and group singing activities, Kamilla, Dominic and Francesca demonstrated the techniques and skills that are needed to sing classically. The Samling Artists answered questions about their careers as professional musicians and gave a short performance.

'It was fantastic to have Samling here and to have the opportunity for QEHS and HMS vocal and choir students to hear classical and operatic singing. They were able to relate the techniques they heard about in the Samling workshop to those that they learn in vocal lessons in school.'

Laura Tindall, Head of Music, Queen Elizabeth High School, Hexham

The success of this programme can be seen in the fact that of the intake for Samling Academy 2025/26 over a third of the singers come from schools where we have held Samling Futures workshops.

Samling Singing Schools

King Edward VI School, Morpeth, December 2024 – March 2025

Through this new programme, introduced in 2024, we are creating a network of 'singing schools' across the North East to be centres of best practice in teaching classical singing. Each school joining the programme receives an intensive period of coaching, led by vocal teacher Samling Artist Miranda Wright (Vocal Professor at Royal College of Music). The coaching is divided between work with the full school choir, solo singers and the school music staff. This gives all singers in the school the opportunity to learn good vocal technique – something rarely taught in school choirs – and gives teachers the skills to continue supporting this beyond the introductory phase of the project. This coaching period ends with an informal public showcase event, reinforcing the work and allowing the schools to showcase their ongoing commitment to singing to their wider community.

'I'd like to express how wonderful our Samling Schools involvement has been so far. It has felt like an enormous privilege for both students and staff to receive such expert and sensitive classical singing tuition and professional development. The sensitive handling of the very different soloists made them feel safe and comfortable, while also being helpful to the students and the opportunity for everyone to perform with a professional piano accompanist was another privilege. Above all it was an incredible opportunity for a large group of teenagers to perform some classical repertoire and hear their peers doing the same. All the soloists have absolutely loved being part of the project.'

Heather Harrison, Music Teacher, King Edward VI School, Morpeth

In October 2024, we ran three preliminary sessions at St Leonard's School in Durham. However, the school was undergoing huge disruption due to the RAAC crisis and subsequent rebuilding and it was decided to pause their participation in the project until they are in a better position to benefit. We also held follow-up visits in May 2024 and March 2025 at Egglecliffe School to give continued support to their solo singers.

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2025

Achievements and performance (continued)

b. Future plans

Our last Academy Opera production was in the summer of 2018 and, although we had planned a production of Mansfield Park by Jonathan Dove two years later, it had to be cancelled twice due to the Covid pandemic. The implications of this were far reaching and we decided to focus from 2022 on building a new cohort of Academy Singers in the intervening years who were able to take on the demands of a full-scale opera production. This summer, Samling Academy Opera staged Dido and Aeneas and a companion piece by Monteverdi with the Dunedin Consort and their director John Butt was the first opera to be presented in Sunderland's new concert hall at The Fire Station. Directed by Miranda Wright, it demonstrated just what young people are capable of when you invest in them.

The most common feedback we receive about our work across the board is that it is transformational and changes lives. We look forward now to welcoming a new cohort of young people to our Academy in October and to our annual Showcase at Wigmore Hall before preparing the way for another successful year supporting musical exploration and discovery in 2026, our thirtieth anniversary year.

'I can't quite put into words how amazing the experience was. I learned that I can give myself permission to be an artist and an interpreter of music. I have believed in myself and achieved things I didn't previously think I was capable of. I also learned so much from spending time listening to others – sharing in their work was such a privilege'. **Samling Artist Jessica Lawley**

'I am so lucky to be a part of Samling Academy, where I've had the opportunity to learn from not only from the incredible tutors but also from fellow singers, each bringing their own talents and perspectives. The supportive and inspiring environment motivates me both as a singer and a person and creates the most special atmosphere that encourages me to learn and do my best.' **Samling Academy Singer Arielle Loewinger**

'Samling as a whole is such an important and vital training programme for anyone wanting to pursue a career within the Arts as a singer or pianist. Not only that, it inspires the next generation from all walks of life and opens up a whole new sound world to those who have never been exposed to classical music or simply thought it wasn't for them' **Samling Artist Kamilla Dunstan**

Financial review

a. Going concern

After making appropriate enquiries, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. For this reason, they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the accounting policies.

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2025

b. Reserves policy

The nature of Samling Institute's activities require that planning happens at least two years ahead, in line with classical music scheduling. This allows the charity to secure course leaders who have busy international schedules, along with key personnel, venues and partners.

Because of this, it is the policy of the charity to maintain unrestricted funds not committed, designated or invested in tangible fixed assets (the free reserves) of 12 months total expenditure. Trustees regard these reserves as both prudent and necessary. They sustain on-going working capital requirements and help meet the commitments of the extended planning cycle.

Samling Institute has, over the past year, expanded its charitable outreach work in state schools. These reserves gave the charity the confidence to undertake this development work alongside its core programmes. This programme will grow to involve more schools and give many more young people the opportunity to engage with the art form.

The free reserves at 31 March 2025 were £378,359 (2024: £287,432), which is higher than the trustees' target of £336,000, due to the very generous support of The Barbour Foundation in November 2024. This underwrote the Samling Academy Opera which took place in July 2025 (which adds significantly to the charity's annual expenditure) and secures further activities in 2025/26, working towards the charity's thirtieth anniversary in 2026.

Samling Institute receives no statutory or regular funding and does not have an endowment. This means that it is even more critical that the charity retains the reserves target so that it can continue all of its work uninterrupted in the event of a significant or unexpected drop of income.

c. Investment policy

The memorandum of association permits the charity to deposit or invest funds in the same manner as permitted by the Trustee Act 2000.

Having regard to the charity's liquidity requirements and reserves policy, the trustees currently operate a policy of keeping available funds in interest-bearing deposit accounts.

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2025

d. Principal funding

The principal funding sources of the charity during the year were grants and donations.

The trustees wish to acknowledge the support of the following funders during the year and those who wish to remain anonymous.

The Barbour Foundation	The Shears Foundation
Sir James Knott Trust	The Henfrey Charitable Trust
Finn Family Fund	The Amar-Franses & Foster Jenkins Trust
Three Monkeys Trust	The Scops Arts Trust
The Idlewild Trust	The John Horseman Trust
The W A Handley Trust	The Hugo Burge Foundation
The Fidelio Charitable Trust	The Joicey Trust
Sir Tom Cowie Charitable Trust	RBC Brewin Dolphin Community Grant
K Dugdale	P Holden
UBS DAF Dr Antony David Trapp MBE	

The financial outcome is net income on the unrestricted income fund of £93,853 (2024: net income £38,093).

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2025

Structure, governance and management

a. Constitution

Samling Institute for Young Artists is a company limited by guarantee, not having a share capital and is registered with the Charity Commission in England and Wales and the Office of the Scottish Charity Regulator. It is governed by its memorandum and articles of association and in the event of the charity being wound up, the maximum liability of each member is £10.

b. Methods of appointment or election of trustees

The trustees are directors for the purposes of company law and are elected by and from the membership at general meetings. The directors may also appoint additional directors, but any such appointment must be confirmed by the members at the next annual general meeting. At each annual general meeting, one third of the directors must retire from office and those retiring by rotation are eligible for reappointment. The number of directors must not be less than three and the directors appoint one of their number to chair their meetings.

c. Organisational structure

The charity is managed by the trustees, who meet approximately four times a year. Two trustees, or a third of the number of trustees (whichever is the greater), are needed for a quorum. The trustees who have served during the year are set out on page 1. The day-to-day operations of the charity are managed by the Artistic and Executive Director.

d. Policies adopted for the induction and training of trustees

The charity arranges for new trustees to understand the remit of the charity through seeing, first hand, activities and projects. After this induction, the chairman invites the individual to join the board. The training of trustees is dealt with according to individual need.

e. Related party relationships

The charity's wholly-owned trading subsidiary, The Samling Arts Trading Company Limited has been dormant since 1 April 2004.

f. Risk management

The trustees have overall responsibility for risk management. The Chairman and Treasurer oversee the process, monitoring its scope and effectiveness. Day to day responsibility for risk management is taken by the Artistic and Executive Director and procedures are reviewed annually. Risk is discussed during trustee meetings and with staff on a regular basis.

The major risks to the charity are identified in a register and reviewed regularly. Each risk is assessed for likelihood of occurrence, consequences and impact. Mitigating actions are identified and the subsequent retained risks to the charity are measured. Risk review dates are also indicated. Financial risks are monitored and reviewed using the Charity Commission's "Internal Financial Controls for Charities Checklist".

The charity's staff carry out individual risk assessments for each of its projects and events in consultation with project participants and other sources (for example, legal) where necessary.

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2025

Structure, governance and management (continued)

Statement of trustees' responsibilities

The trustees (who are also the directors of the charity for the purposes of company law) are responsible for preparing the trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year. Under company law, the trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charity and of its incoming resources and application of resources, including its income and expenditure, for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles of the Charities SORP (FRS 102);
- make judgements and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards (FRS 102) have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charity's transactions and disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Approved by order of the members of the board of trustees and signed on their behalf by:

David Bell

[David Bell \(Nov 4, 2025 13:16:34 GMT\)](#)

Sir D R Bell

Chairman

Date: 30 October 2025

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

INDEPENDENT EXAMINER'S REPORT
FOR THE YEAR ENDED 31 MARCH 2025

Independent examiner's report to the trustees of Samling Institute for Young Artists ('the charity')

I report to the charity trustees on my examination of the accounts of the charity for the year ended 31 March 2025.

Responsibilities and basis of report

As the trustees of the charity (and its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Charities and Trustee Investment (Scotland) Act 2005 ('the 2005 Act'), the Charities Accounts (Scotland) Regulations 2006 (as amended) ('the 2006 Accounts Regulations') and the Companies Act 2006 ('the 2006 Act'). You are satisfied that the accounts of the charity are not required by charity or company law to be audited and have chosen instead to have an independent examination.

Having satisfied myself that the accounts of the charity are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charity's accounts carried out under section 44(1)(c) of the 2005 Act and section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the requirements of Regulation 11 of the 2006 Accounts Regulations and the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the charity is required by company law to prepare its accounts on an accruals basis and is registered as a charity in Scotland your examiner must be a member of a body listed in Regulation 11(2) of the 2006 Accounts Regulations. I can confirm that I am qualified to undertake the examination because I am a registered member of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act and Regulation 4 of the 2006 Accounts Regulations; or
2. the accounts do not accord with those records and with the accounting requirements of Regulation 8 of the 2006 Accounts Regulations; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

This report is made solely to the charity's trustees in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008 and Regulation 11 of the Charities Accounts (Scotland) Regulations 2006. My work has been undertaken so that I might state to the charity's trustees those matters I am required to state to them in an independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the charity and the charity's trustees for my work or for this report.

Signed:
D R Gold BA FCA

Dated: 30 October 2025

Armstrong Watson LLP
Chartered Accountants
One Strawberry Lane
Newcastle upon Tyne
NE1 4BX

Armstrong Watson LLP
Armstrong Watson LLP (Nov 4, 2025 14:25:20 GMT)

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

**STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2025**

	Note	Unrestricted funds 2025 £	Restricted funds 2025 £	Total funds 2025 £	<i>Total funds 2024 £</i>
Income from:					
Donations	3	224,781	131,147	355,928	297,003
Charitable activities	4	9,000	45,633	54,633	56,076
Investment income	5	11,680	-	11,680	3,562
Total income		245,461	176,780	422,241	356,641
Expenditure on:					
Raising funds	6	20,669	-	20,669	19,574
Charitable activities	7,8	130,939	184,682	315,621	287,059
Total expenditure		151,608	184,682	336,290	306,633
Net income/(expenditure)		93,853	(7,902)	85,951	50,008
Net movement in funds		93,853	(7,902)	85,951	50,008
Reconciliation of funds:					
Total funds brought forward		383,961	46,244	430,205	380,197
Net movement in funds		93,853	(7,902)	85,951	50,008
Total funds carried forward		477,814	38,342	516,156	430,205

The notes on pages 16 to 28 form part of these financial statements.

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)
REGISTERED NUMBER: 5576907

BALANCE SHEET
AS AT 31 MARCH 2025

	Note	2025 £	2024 £
Fixed assets			
Tangible assets	11	1,191	1,531
Investments	12	2	2
		1,193	1,533
Current assets			
Debtors	13	26,403	32,520
Cash at bank and in hand		502,851	428,251
		529,254	460,771
Creditors: amounts falling due within one year	14	(14,291)	(32,099)
		514,963	428,672
Net current assets		514,963	428,672
Total net assets		516,156	430,205

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)
REGISTERED NUMBER: 5576907

BALANCE SHEET (CONTINUED)
AS AT 31 MARCH 2025

	Note	2025 £	2024 £
Charity funds			
Restricted funds	15	38,342	46,244
Unrestricted funds:			
Designated funds	15	98,264	94,996
General funds	15	379,550	288,965
Total unrestricted funds	15	477,814	383,961
Total funds		516,156	430,205

The charity was entitled to exemption from audit under section 477 of the Companies Act 2006.

The members have not required the company to obtain an audit for the year in question in accordance with section 476 of Companies Act 2006.

The trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and preparation of financial statements.

The financial statements have been prepared in accordance with the provisions applicable to entities subject to the small companies regime.

The financial statements were approved and authorised for issue by the trustees and signed on their behalf by:



A Macnaughton [Audrey Macnaughton \(Nov 4, 2025 10:10:55 GMT\)](#)

Treasurer

Date: 30 October 2025

The notes on pages 16 to 28 form part of these financial statements.

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

1. General information

The charity is a company limited by guarantee and has no share capital. In the event of it being wound up, the maximum liability of each member is £10.

2. Accounting policies

2.1 Basis of preparation of financial statements

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) – Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Samling Institute for Young Artists meets the definition of a public benefit entity under FRS 102.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

2.2 Going concern

The charity has reviewed its cash flow forecasts and there is a reasonable expectation that it has adequate resources to continue in operational existence for at least the next twelve months and on this basis the charity is considered to be a going concern.

2.3 Income

All income is recognised once the charity has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Grants and donations are included in the statement of financial activities on a receivable basis. The balance of income received for specific purposes but not expended during the period is shown in the relevant funds on the balance sheet. Where income is received in advance of entitlement of receipt, its recognition is deferred and included in creditors as deferred income. Where entitlement occurs before income is received, the income is accrued.

On receipt, donated services are recognised on the basis of the value of the gift to the charity which is the amount it would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

Income from charitable activities includes concert income, fees from participants and project partner contributions and is recognised when receivable.

Investment income being interest is included when receivable.

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

2. Accounting policies (continued)

2.4 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on the basis of staff time spent on each activity.

Expenditure on raising funds comprises the costs incurred towards obtaining voluntary income from grants and donations, together with expenditure on fundraising activities.

Expenditure on charitable activities is incurred on directly undertaking the activities which further the charity's objectives, as well as any associated support costs.

All expenditure is inclusive of irrecoverable VAT.

2.5 Tangible fixed assets and depreciation

Tangible fixed assets are initially recognised at cost. After recognition, under the cost model, tangible fixed assets are measured at cost less accumulated depreciation and any accumulated impairment losses. All costs incurred to bring a tangible fixed asset into its intended working condition should be included in the measurement of cost.

Depreciation is charged so as to allocate the cost of tangible fixed assets less their residual value over their estimated useful lives, .

Depreciation is provided on the following bases:

Furnitures, fittings and equipment	- 4 years straight line
Paintings	- not depreciated

2.6 Investments

Investments in subsidiaries are valued at cost less provision for impairment.

The charity has taken advantage of the exemption provided by the Statement of Recommended Practice not to prepare group accounts on the grounds that the results of the subsidiary undertaking are not material to the group.

2.7 Cash at bank and in hand

Cash at bank includes a current account, business reserve account and liquidity manager 95 day account.

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

2. Accounting policies (continued)

2.8 Liabilities and provisions

Liabilities are recognised when there is an obligation at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably.

Liabilities are recognised at the amount that the charity anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

2.9 Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

2.10 Pensions

The charity operates a defined contribution pension scheme and the pension charge represents the amounts payable by the charity to the fund in respect of the year.

2.11 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the trustees in furtherance of the general objectives of the charity and which have not been designated for other purposes.

Designated funds comprise unrestricted funds that have been set aside by the trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the charity for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

3. Income from donations

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total funds 2025 £	<i>Total funds 2024 £</i>
Grants				
The Barbour Foundation	100,000	-	100,000	20,000
The Shears Foundation	30,000	-	30,000	30,000
Sir James Knott Trust	-	25,000	25,000	25,000
The Henfrey Charitable Trust	-	20,000	20,000	-
UBS DAF Dr Antony David Trapp MBE	15,000	-	15,000	-
Finn Family Fund	-	10,000	10,000	10,000
The Amar-Franses & Foster-Jenkins Trust	-	10,000	10,000	10,000
Three Monkeys Trust	-	10,000	10,000	10,000
The Scops Arts Trust	-	7,500	7,500	7,500
The John Horseman Trust	5,000	-	5,000	-
The W A Handley Trust	5,000	-	5,000	-
The Hugo Burge Foundation	-	4,000	4,000	-
The Idlewild Trust	-	3,500	3,500	-
The Fidelio Charitable Trust	-	3,000	3,000	3,000
Anonymous	-	2,500	2,500	2,500
The Joicey Trust	2,000	-	2,000	-
Sir Tom Cowie Charitable Trust	-	1,450	1,450	-
RBC Brewin Dolphin Community Grant	1,000	-	1,000	-
The Foyle Foundation	-	-	-	25,000
Garfield Weston Foundation	-	-	-	15,000
Esmee Fairbairn Foundation	-	-	-	7,500
Marchmont Makers Foundation	-	-	-	4,000
The D'Oyly Carte Charitable Trust	-	-	-	3,000
The Thistle Trust	-	-	-	3,000
Community Foundation - Geoffrey and Ann Purves Fund	-	-	-	500
	<hr/>	<hr/>	<hr/>	<hr/>
	158,000	96,950	254,950	176,000
Donations				
P Holden	25,000	25,000	50,000	45,000
K Dugdale	25,000	-	25,000	25,000
Other	14,022	7,197	21,219	26,520
Membership income	2,759	-	2,759	2,483
Mr & Mrs Bateman	-	2,000	2,000	2,000
Anonymous	-	-	-	20,000
	<hr/>	<hr/>	<hr/>	<hr/>
	224,781	131,147	355,928	297,003
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

4. Income from charitable activities

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total funds 2025 £	<i>Total funds 2024 £</i>
Concert income	9,000	-	9,000	8,786
Administrative contributions	-	3,433	3,433	4,590
Corporate sponsorship	-	-	-	7,500
Project partner contributions	-	18,000	18,000	15,000
In kind support from venues	-	24,200	24,200	20,200
	<u>9,000</u>	<u>45,633</u>	<u>54,633</u>	<u>56,076</u>

5. Investment income

	Unrestricted funds 2025 £	Total funds 2025 £	<i>Total funds 2024 £</i>
Interest on cash deposits	11,680	11,680	3,562
	<u>11,680</u>	<u>11,680</u>	<u>3,562</u>

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

6. Expenditure on raising funds

Fundraising costs

	Unrestricted funds 2025 £	Total funds 2025 £	<i>Total funds 2024 £</i>
Office costs	3,454	3,454	2,794
Wages and salaries	15,644	15,644	15,187
Social security costs	1,057	1,057	1,009
Pension costs	469	469	465
Depreciation	45	45	119
	<u>20,669</u>	<u>20,669</u>	<u>19,574</u>

7. Analysis of expenditure on charitable activities

Summary by fund type

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £	<i>Total 2024 £</i>
Charitable activities	130,939	184,682	315,621	287,059
<i>Total 2024</i>	<u>131,011</u>	<u>156,048</u>	<u>287,059</u>	

8. Analysis of expenditure by activities

	Direct costs 2025 £	Support costs 2025 £	Total funds 2025 £	<i>Total funds 2024 £</i>
Charitable activities	174,698	140,923	315,621	287,059

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

8. Analysis of expenditure by activities (continued)

Analysis of direct costs

	Total funds 2025 £	<i>Total funds 2024 £</i>
Samling Artist Programme	71,380	62,894
Samling Academy, Samling Futures and Singing Schools	87,182	71,103
Public and fundraising concerts	11,932	11,860
Samling and Song	4,204	7,863
	174,698	153,720

Analysis of support costs

	Total funds 2025 £	<i>Total funds 2024 £</i>
Staff costs	111,263	107,961
Depreciation	295	775
Office costs	22,495	18,194
Audit and accountancy	6,648	6,144
Trustees' meeting expenses	222	265
	140,923	133,339

Governance costs included within support costs total £20,219 (2024: £19,040). They comprise: £6,648 for the preparation and examination of the statutory financial statements (2024: £6,144). £222 (2024: £265) in respect of trustee meeting expenses. £10,700 (2024: £10,383) staff costs. £2,649 (2024: £2,248) office costs and depreciation.

9. Independent examiner's remuneration

	2025 £	<i>2024 £</i>
Fees payable to the charity's independent examiner for the independent examination of the charity's annual accounts	1,944	1,800
Fees payable to the charity's independent examiner in respect of: Accountancy services	4,704	4,344

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

10. Staff costs

	2025	<i>2024</i>
	£	£
Wages and salaries	117,530	<i>114,100</i>
Social security costs	7,377	<i>7,030</i>
Contribution to defined contribution pension schemes	3,526	<i>3,492</i>
	<u>128,433</u>	<i><u>124,622</u></i>

The average number of persons employed by the charity during the year was as follows:

	2025	<i>2024</i>
	No.	No.
Project development and support, fundraising and administration	3	<i>3</i>

The number of employees whose employee benefits (excluding employer pension costs) exceeded £60,000 was:

	2025	<i>2024</i>
	No.	No.
In the band £60,001 - £70,000	1	<i>1</i>

The charity considers its key management personnel comprise of the trustees, the Artistic and Executive Director and a Marketing Manager. The total employment costs of the key management personnel were £107,419 (2024: £115,861).

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

11. Tangible fixed assets

	Furniture, fittings and equipment £
Cost	
At 1 April 2024	14,050
At 31 March 2025	14,050
Depreciation	
At 1 April 2024	12,519
Charge for the year	340
At 31 March 2025	12,859
Net book value	
At 31 March 2025	1,191
<i>At 31 March 2024</i>	1,531

12. Investments

	Investments in subsidiary companies £
Cost or valuation	
At 1 April 2024	2
At 31 March 2025	2
Net book value	
At 31 March 2025	2
<i>At 31 March 2024</i>	2

The historical cost of this investment as at 31 March 2025 was £2.

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

Principal subsidiaries

The following was a subsidiary undertaking of the charity:

Name	Registered office or principal place of business	Class of shares	Holding
The Samling Arts Trading Company Limited	United Kingdom	2 £1 ordinary shares	100%

The financial results of the subsidiary for the year were:

Name	Net assets £
The Samling Arts Trading Company Limited	2

13. Debtors

	2025 £	2024 £
Prepayments	6,380	6,229
Accrued income	20,023	26,291
	<u>26,403</u>	<u>32,520</u>

14. Creditors: Amounts falling due within one year

	2025 £	2024 £
Amounts owed to group undertakings	2	2
Other taxation and social security	3,350	3,186
Other creditors	815	791
Accruals and deferred grant income	10,124	28,120
	<u>14,291</u>	<u>32,099</u>

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

15. Statement of funds

Statement of funds - current year

	Balance at 1 April 2024 £	Income £	Expenditure £	Balance at 31 March 2025 £
Unrestricted funds				
Designated funds				
Joan Frances Coull Fund	94,996	3,268	-	98,264
General funds				
General funds	288,965	242,193	(151,608)	379,550
Total Unrestricted funds	383,961	245,461	(151,608)	477,814
Restricted funds				
Samling Academy, Samling Futures and Singing Schools	21,695	84,955	(92,857)	13,793
Samling Artist Programme	-	87,825	(87,825)	-
Samling Opera	24,549	-	-	24,549
Samling and Song	-	4,000	(4,000)	-
	46,244	176,780	(184,682)	38,342
Total of funds	430,205	422,241	(336,290)	516,156

In 2016/17 a legacy of £94,996 was received from the estate of the late Joan Frances Coull. This was set aside by Trustees as a designated fund to support future projects and accrues interest each year.

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

15. Statement of funds (continued)

Statement of funds - prior year

	<i>Balance at 1 April 2023 £</i>	<i>Income £</i>	<i>Expenditure £</i>	<i>Balance at 31 March 2024 £</i>
Unrestricted funds				
Designated funds				
Joan Frances Coull Fund	94,996	-	-	94,996
General funds				
General funds	250,872	188,678	(150,585)	288,965
Total Unrestricted funds	345,868	188,678	(150,585)	383,961
Restricted funds				
Samling Academy, Samling Futures and Singing Schools	9,780	114,631	(102,716)	21,695
Samling Artist Programme	-	47,232	(47,232)	-
Samling Opera	24,549	-	-	24,549
Samling and Song	-	6,100	(6,100)	-
	34,329	167,963	(156,048)	46,244
Total of funds	380,197	356,641	(306,633)	430,205

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

16. Analysis of net assets between funds

Analysis of net assets between funds - current year

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total funds 2025 £
Tangible fixed assets	1,191	-	1,191
Fixed asset investments	2	-	2
Current assets	490,912	38,342	529,254
Creditors due within one year	(14,291)	-	(14,291)
Total	<u>477,814</u>	<u>38,342</u>	<u>516,156</u>

Analysis of net assets between funds - prior year

	<i>Unrestricted funds 2024 £</i>	<i>Restricted funds 2024 £</i>	<i>Total funds 2024 £</i>
Tangible fixed assets	1,531	-	1,531
Fixed asset investments	2	-	2
Current assets	394,527	66,244	460,771
Creditors due within one year	(12,099)	(20,000)	(32,099)
Total	<u>383,961</u>	<u>46,244</u>	<u>430,205</u>

17. Related party transactions

No trustees, or any person related or connected by business to them, received any remuneration from the charity during the year.

During the year, one trustee was reimbursed expenses totalling £153 (2024: £nil) in relation to travel costs for attending trustee meetings.

There were no transactions with The Samling Arts Trading Company Limited during the year. The loan account balance is disclosed in note 14 to the financial statements.

SAMLING INSTITUTE FOR YOUNG ARTISTS

England & Wales - Charity number 1112032

Accounts

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)
UNAUDITED
TRUSTEES' REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

CONTENTS

	Page
Reference and administrative details of the charity, its Trustees and advisers	1
Trustees' report	2 - 9
Independent examiner's report	10
Statement of financial activities	11
Balance sheet	12 - 13
Notes to the financial statements	14 - 26

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

REFERENCE AND ADMINISTRATIVE DETAILS OF THE CHARITY, ITS TRUSTEES AND ADVISERS
FOR THE YEAR ENDED 31 MARCH 2024

Trustees	Sir D R Bell, Chairman (appointed 2 February 2024) A C Gifford (resigned 2 February 2024) C R Robson, Treasurer B K Sanderson CBE (resigned 2 February 2024) A D Trapp MBE J A Pennie A Macnaughton R D Tyler (appointed 28 April 2023) G A Evans-Thomas (appointed 7 June 2024)
Company registered number	5576907
Charity registered numbers	1112032 and SC051568
Registered office	Community Centre Gilesgate Hexham Northumberland NE46 3NP
Patron	Sir Thomas Allen CBE
Artistic and Executive Director	Karon Wright
Independent examiner	Armstrong Watson LLP Chartered Accountants One Strawberry Lane Newcastle upon Tyne NE1 4BX
Bankers	National Westminster Bank plc Newcastle City Branch 16 Northumberland Street Newcastle upon Tyne NE1 7EL
Website	www.samling.org.uk

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2024

The trustees present their report together with the financial statements of the charity for the year 1 April 2023 to 31 March 2024.

The report serves the purposes of both a trustees' report and a directors' report under company law. The trustees confirm that the report and financial statements of the charitable company comply with the current statutory requirements, the requirements of the charitable company's governing document and the provisions of the Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019).

Objectives and activities

a. Policies and objectives

The aims of Samling Institute for Young Artists are:

- a) To educate, develop, improve, encourage and promote generally the appreciation of the art and science of music (both vocal and instrumental), the spoken and written word and the visual arts in all their aspects, by the presentation of public concerts, masterclasses, recitals, exhibitions and by such other ways as the charity by its trustees shall determine from time to time;
- b) To provide coaching and general financial assistance for talented young individuals selected by the trustees to further their knowledge, skills and expertise in all matters connected with music (both vocal and instrumental), the spoken and written word and the visual arts in all their aspects;
- c) To provide for and assist in the provision of exhibitions, lectures, classes and demonstrations for members of the general public to further and increase their knowledge, understanding and appreciation of all matters connected with music (both vocal and instrumental), the spoken and written word and the visual arts in all their aspects.

In setting objectives and planning for activities, the trustees have given due consideration to general guidance published by the Charity Commission relating to public benefit, including the guidance 'Public benefit: running a charity (PB2)'. The charity relies largely on grants and donations, but also partly on income from ticket sales and its own fundraising activities to cover its operating costs. In setting the level of ticket prices, the trustees give careful consideration to the accessibility of the events to those on low incomes and in difficult financial times.

It should also be noted that the charity is working to address lack of opportunity for young people growing up in the North East. In establishing a centre of excellence through Samling Academy it is targeting, in particular, state schools across the region. It is identifying pupils with the talent and potential to study music and perhaps go on to become professional musicians and who might otherwise not be given the opportunity.

The main areas of activity during the year included the further development of Samling's two core activities: Samling Artist Programme for early career classical singers and pianists and Samling Academy for singers aged 14-21 who are either growing up in the North East of England or who have chosen to come to study at one of the region's universities.

The charity's activities are described more fully in the 'Achievements and performance' section below.

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2024

Achievements and performance

a. Main achievements of the charity

This year we have consolidated our work by expanding the leadership team for both the Samling Artist Programme and Samling Academy. We have launched an important expansion to our work in state secondary schools in North East England – Samling Singing Schools – and have held the first of our Samling and Song residencies for emerging singer and pianist duos.

The Samling Artist Programme in March took us past the milestone of 400 Samling Artists and across the world our alumni continue to gain recognition for their achievements. Nicky Spence and Lucy Crowe became the first Samling Artists to receive OBEs in the King's first birthday honours list. William Thomas and Beth Taylor were selected for the finals of BBC Cardiff Singer of the World, with William reaching the song prize final and Beth the main prize final, whilst Filipe Manu won the main prize and best tenor prize at the Tenor Viñas competition in Barcelona.

The Samling Artist Programme is an intensive masterclass week for early-career singers and pianists, followed by career development and performance opportunities. It is led by world-renowned opera singers, song specialists, piano accompanists, conductors and actors and provides a vital bridge between formal study and the challenges of a freelance professional life. Our network of Samling Artists is the engine that drives Samling Academy, our programme for younger singers who live or study in North-East England and Scottish Borders.

Samling Academy is a year-long programme of coaching in all aspects of classical singing and performance. Samling Academy draws on the alumni and leaders of the Samling Artist Programme and fills a vital gap in provision in a region with no music college or resident opera company. Samling Academy operates in partnership with Durham, Newcastle and Northumbria universities, The Glasshouse International Centre for Music and the regional Music Education Hubs. Every year, Samling Academy Singers win scholarships to the UK's leading conservatoires, and many are now enjoying professional careers in opera companies across Europe.

We charge no tuition fees for any of our programmes – talent, potential and dedication are the only criteria for participation and this also extends to our work with schools.

Samling Artist Programme Residencies

26 November – 3 December 2023

Led by soprano Yvonne Kenny, pianist Simon Lepper and actor Alex Hassell, with staff pianist Samling Artist Michael Pandya.

With sopranos Madeline Boreham and Rachel McLean, mezzo-soprano Beth Moxon, tenor Steven van der Linden, baritones Sam Hird and Redmond Sanders, pianists Francesca Lauri and JongSun Woo.

25 February – 3 March 2024

Led by soprano Marie McLaughlin, Samling Artist pianist James Baillieu and director Susannah Waters, with staff pianist Samling Artist Ella O'Neill.

With sopranos Charlotte Bowden and Hannah Crocker, mezzo-soprano Alexandra Achillea Pouta, tenors Hugo Brady and Michael Lafferty, baritone Felix Gygli and pianists Zany Denyer and Daniel Peter Silcock.

"Being so absorbed in an atmosphere of artistry, with such a feeling of support created by the Samling team and leaders is a unique experience."

Samling Artist Hugo Brady

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2024

Achievements and performance (continued)

Samling Artist Showcase, Conversation Pieces, Wigmore Hall

Tuesday 7 November

With Soprano Harriet Burns, mezzo-soprano Bethany Horak-Hallett, tenor Ted Black, baritone James Newby and pianists Ian Tindale and Krystal Tunnicliffe.

"I've been dreaming of singing at Wigmore for over a decade now, and it was so wonderful to finally do it with such a wonderful team."

Samling Artist, Ted Black

Samling and Song

8 – 15 November 2023, Marchmont Estate

The first residency for this project which supports early-career Samling Artist singers and pianists in the creation and performance of art song programmes and to bring art song to venues across the United Kingdom outside London. With baritone Kieran Rayner, pianist Gamal Khamis, mentored by actor James Garnon.

"With its long-term mentoring and advice, Samling and Song has been transformative, not only to "What if?" but also to how we work as creatives. Our time at Marchmont with James Garnon helped us discover how historical context and framing could add definition to our project and we were able to develop the relationship between the singer and pianist in a way that was totally new for us."

Samling Artist Gamal Khamis

Samling Academy

A year-long programme of coaching and performance for young singers at schools and universities in North East England.

Academy Summer Concert Series, 'Conversation Pieces'

A semi-staged programme of solos, ensembles and spoken word on the theme of conversation. Directed by Samling Artists Miranda Wright and pianist Leo Nicholson who also accompanied the performances.

Rehearsals and coaching June – July with performances Tuesday 11 July, Saltburn Arts & Friday 14 July, Sage Two, The Glasshouse.

"This project has been a unique experience halfway between a fully staged opera and a concert showcase. I've built on my experience of pacing myself through a production week: learning when to conserve and when to give full energy. It was particularly valuable to incorporate moving between lighting marks on stage for the first time. I relished the opportunity to elevate the songs to a level higher than a recital would normally allow – using small props and staging and much greater scope for movement."

Samling Academy Singer Ben Munden

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2024

Achievements and performance (continued)

Six days of Coaching and Workshops

6 – 8 and 20 – 22 October

Directed by Caroline Dowdle (Head of Opera at the Verbier Festival Atelier Lyrique; vocal coach for the Jette Parker Artist Programme at the Royal Opera House and vocal repertoire coach at the Royal College of Music), Joan Rodgers CBE and Samling Artists Miranda Wright, baritones Dominic Sedgwick and James Newby, pianists Jonathan Ware, Jo Ramadan, Ian Tindale, Emily Hoh, Leo Nicholson, Ella O'Neill and Krystal Tunnicliffe. Actor Scott Brooksbank and movement coach Mandy Demetriou led sessions on stage presence and movement.

"What really made this experience unforgettable was the friendly and supportive atmosphere created from the moment I walked in. As a first-time participant in Samling Academy, it was everything I could have hoped for – a place to grow and develop alongside other passionate singers, and to build on my own confidence as a classical singer."

Samling Academy Singer Nick Stoner

Samling Futures

29 January – 1 February 2024

Introductory workshops to classical singing for state secondary schools in North East England led by Samling Artists Katherine Aitken, Anush Hovhannisyan, Nick Pritchard and Ella O'Neill, with visits to eight schools in Peterlee, Durham, Darlington, Stockton-on-Tees, Newcastle, North Shields, Morpeth and Whitley Bay.

"Thank you ever so much for the Samling Futures masterclass last week. The students absolutely loved it and the climax with Anush singing was epic! They will not forget that for a long time! You have certainly altered their perceptions."

Heather Harrison, Music Teacher, King Edward VI School, Morpeth

Samling Singing Schools

5 February - Tuesday 26 March

Eggescliffe School in Stockton-on-Tees. Over six weeks from February to March 2024 the school choir, soloists and staff received coaching from Samling Artist Miranda Wright (vocal professor at the Royal College of Music and Head of Classical Singing at Newcastle University).

"I passionately believe that the best way to inspire our students is to expose them to excellence. Samling Institute is helping us to achieve this by bringing in truly world-class artists and coaches to inspire our students and staff and we are already seeing the amazing impact of this work. We are thrilled to be the first Samling Singing School!"

Matthew Haworth, Head of Music, Eggescliffe School

For the past 28 years Samling Institute has punched well above its weight and we are proud of what we have achieved. We warmly thank the individuals and trusts and foundations who have supported our work this year. With their support we have been able to give life-changing coaching and performance opportunities to singers and pianists led by world-class musicians, coaches and actors and shared our expertise with the wider community through public concerts, masterclasses and our work in schools. This is a challenging time for early career artists, who are disproportionately affected by funding cuts, precarious working environments and difficulties in gaining valuable experience both in this country and overseas. As music has suffered a well-documented and catastrophic decline in state schools with generations being denied access to music, let alone experiencing classical music, our work is needed now more than ever.

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2024

Achievements and performance (continued)

b. Future plans

Having successfully completed the first residency of our Samling Singing Schools project at Eggescliffe School in Stockton-on-Tees, we have been laying the foundations of the project with two more state schools in the North East with the first coming on stream in September at St Leonard's School in Durham and King Edward VI in Morpeth, Northumberland in January. As we plan two years ahead, we are recruiting the leadership teams for the Artist Programme and the Academy and making plans for a Samling Academy opera production and some special projects and partnerships in 2026, our 30th anniversary year.

"I'm very grateful to Samling Institute for continuing to support young musicians in our endeavours to find our identity as artists."

Samling Artist Charlotte Bowden

"This was astoundingly good — what a joy to hear superb young artists brilliantly coached by experts in a beautiful environment. One of the highlights of our year."

Poppy Holden, funder

Financial review

a. Going concern

After making appropriate enquiries, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. For this reason, they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the accounting policies.

b. Reserves policy

The nature of Samling Institute's activities require that planning happens at least two years ahead, in line with classical music scheduling. This allows the charity to secure course leaders who have busy international schedules, along with key personnel, venues and partners.

Because of this, it is the policy of the charity to maintain unrestricted funds not committed, designated or invested in tangible fixed assets (the free reserves) of 12 months total expenditure. Trustees regard these reserves as both prudent and necessary. They sustain on-going working capital requirements and help meet the commitments of the extended planning cycle.

Samling Institute has, over the past 18 months, been exploring and developing a strategy to expand its charitable outreach work in state schools. These funds gave the charity the confidence to undertake this development work alongside its core programmes. Now that the foundations are laid, this programme will grow to involve more schools and give many more young people the opportunity to engage with the art form.

Samling Institute receives no statutory or regular funding and does not have an endowment. This means that it is even more critical that the charity retains the reserves target so that it can continue all of its work uninterrupted in the event of a significant or unexpected drop of income.

The free reserves at 31 March 2024 were £287,432 (2023: £249,620), which fell short of the trustees' target of £307,000.

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2024

c. Investment policy

The memorandum of association permits the charity to deposit or invest funds in the same manner as permitted by the Trustee Act 2000.

Having regard to the charity's liquidity requirements and reserves policy, the trustees currently operate a policy of keeping available funds in interest-bearing deposit accounts.

d. Principal funding

The principal funding sources of the charity during the year were grants and donations.

The trustees wish to acknowledge the support of the following funders during the year and those who wish to remain anonymous.

The Shears Foundation	The Foyle Foundation
Sir James Knott Trust	The Barbour Foundation
Garfield Weston Foundation	Finn Family Fund
The Amar-Franses & Foster Jenkins Trust	Three Monkeys Trust
Esmee Fairbairn Foundation	The Scops Arts Trust
Marchmont Makers Foundation	The D'Oyly Carte Charitable Trust
The Fidelio Charitable Trust	The Thistle Trust
Community Foundation - Geoffrey and Anne Purves Fund	Mr & Mrs Bateman
K Dugdale	P Holden

The financial outcome is net income on the unrestricted income fund of £38,093 (2023: net income £21,985).

Structure, governance and management

a. Constitution

Samling Institute for Young Artists is a company limited by guarantee, not having a share capital and is registered with the Charity Commission in England and Wales and the Office of the Scottish Charity Regulator. It is governed by its memorandum and articles of association and in the event of the charity being wound up, the maximum liability of each member is £10.

b. Methods of appointment or election of trustees

The trustees are directors for the purposes of company law and are elected by and from the membership at general meetings. The directors may also appoint additional directors, but any such appointment must be confirmed by the members at the next annual general meeting. At each annual general meeting, one third of the directors must retire from office and those retiring by rotation are eligible for reappointment. The number of directors must not be less than three and the directors appoint one of their number to chair their meetings.

c. Organisational structure

The charity is managed by the trustees, who meet approximately four times a year. Two trustees, or a third of the number of trustees (whichever is the greater), are needed for a quorum. The trustees who have served during the year are set out on page 1. The day-to-day operations of the charity are managed by the Artistic and Executive Director.

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2024

Structure, governance and management (continued)

d. Policies adopted for the induction and training of trustees

The charity arranges for new trustees to understand the remit of the charity through seeing, first hand, activities and projects. After this induction, the chairman invites the individual to join the board. The training of trustees is dealt with according to individual need.

e. Related party relationships

The charity's wholly-owned trading subsidiary, The Samling Arts Trading Company Limited has been dormant since 1 April 2004.

f. Risk management

The trustees have overall responsibility for risk management. The Chairman and Treasurer oversee the process, monitoring its scope and effectiveness. Day to day responsibility for risk management is taken by the Artistic and Executive Director and procedures are reviewed annually. Risk is discussed during trustee meetings and with staff on a regular basis.

The major risks to the charity are identified in a register and reviewed regularly. Each risk is assessed for likelihood of occurrence, consequences and impact. Mitigating actions are identified and the subsequent retained risks to the charity are measured. Risk review dates are also indicated. Financial risks are monitored and reviewed using the Charity Commission's "Internal Financial Controls for Charities Checklist".

The charity's staff carry out individual risk assessments for each of its projects and events in consultation with project participants and other sources (for example, legal) where necessary.

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2024

Structure, governance and management (continued)

Statement of trustees' responsibilities

The trustees (who are also the directors of the charity for the purposes of company law) are responsible for preparing the trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year. Under company law, the trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charity and of its incoming resources and application of resources, including its income and expenditure, for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles of the Charities SORP (FRS 102);
- make judgements and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards (FRS 102) have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charity's transactions and disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Approved by order of the members of the board of trustees and signed on their behalf by:

Sir D R Bell
Chairman
Date: 20 September 2024

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

INDEPENDENT EXAMINER'S REPORT
FOR THE YEAR ENDED 31 MARCH 2024

Independent examiner's report to the trustees of Samling Institute for Young Artists ('the charity')

I report to the charity trustees on my examination of the accounts of the charity for the year ended 31 March 2024.

Responsibilities and basis of report

As the trustees of the charity (and its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Charities and Trustee Investment (Scotland) Act 2005 ('the 2005 Act'), the Charities Accounts (Scotland) Regulations 2006 (as amended) ('the 2006 Accounts Regulations') and the Companies Act 2006 ('the 2006 Act'). You are satisfied that the accounts of the charity are not required by charity or company law to be audited and have chosen instead to have an independent examination.

Having satisfied myself that the accounts of the charity are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charity's accounts carried out under section 44(1)(c) of the 2005 Act and section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the requirements of Regulation 11 of the 2006 Accounts Regulations and the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the charity is required by company law to prepare its accounts on an accruals basis and is registered as a charity in Scotland your examiner must be a member of a body listed in Regulation 11(2) of the 2006 Accounts Regulations. I can confirm that I am qualified to undertake the examination because I am a registered member of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act and Regulation 4 of the 2006 Accounts Regulations; or
2. the accounts do not accord with those records and with the accounting requirements of Regulation 8 of the 2006 Accounts Regulations; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Signed:

Dated: 20 September 2024

D R Gold BA FCA

Armstrong Watson LLP
Chartered Accountants
One Strawberry Lane
Newcastle upon Tyne
NE1 4BX

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

**STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2024**

	Note	Unrestricted funds 2024 £	Restricted funds 2024 £	Total funds 2024 £	Total funds 2023 £
Income from:					
Donations	3	168,830	128,173	297,003	239,520
Charitable activities	4	16,286	39,790	56,076	70,753
Investment income	5	3,562	-	3,562	1,081
Total income		188,678	167,963	356,641	311,354
Expenditure on:					
Raising funds	6	19,574	-	19,574	20,601
Charitable activities	7,8	131,011	156,048	287,059	302,190
Total expenditure		150,585	156,048	306,633	322,791
Net income/(expenditure)		38,093	11,915	50,008	(11,437)
Net movement in funds		38,093	11,915	50,008	(11,437)
Reconciliation of funds:					
Total funds brought forward		345,868	34,329	380,197	391,634
Net movement in funds		38,093	11,915	50,008	(11,437)
Total funds carried forward		383,961	46,244	430,205	380,197

The notes on pages 14 to 26 form part of these financial statements.

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)
REGISTERED NUMBER: 5576907

BALANCE SHEET
AS AT 31 MARCH 2024

	Note	2024 £	2023 £
Fixed assets			
Tangible assets	11	1,531	1,250
Investments	12	2	2
		1,533	1,252
Current assets			
Debtors	13	32,520	18,854
Cash at bank and in hand		428,251	391,931
		460,771	410,785
Creditors: amounts falling due within one year	14	(32,099)	(31,840)
		428,672	378,945
Net current assets		428,672	378,945
Total net assets		430,205	380,197

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)
REGISTERED NUMBER: 5576907

BALANCE SHEET (CONTINUED)
AS AT 31 MARCH 2024

	Note	2024 £	2023 £
Charity funds			
Restricted funds	15	46,244	34,329
Unrestricted funds:			
Designated funds	15	94,996	94,996
General funds	15	288,965	250,872
Total unrestricted funds	15	383,961	345,868
Total funds		430,205	380,197

The charity was entitled to exemption from audit under section 477 of the Companies Act 2006.

The members have not required the company to obtain an audit for the year in question in accordance with section 476 of Companies Act 2006.

The trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and preparation of financial statements.

The financial statements have been prepared in accordance with the provisions applicable to entities subject to the small companies regime.

The financial statements were approved and authorised for issue by the trustees and signed on their behalf by:

C R Robson
Treasurer
Date: 20 September 2024

The notes on pages 14 to 26 form part of these financial statements.

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

1. General information

The charity is a company limited by guarantee and has no share capital. In the event of it being wound up, the maximum liability of each member is £10.

2. Accounting policies

2.1 Basis of preparation of financial statements

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Samling Institute for Young Artists meets the definition of a public benefit entity under FRS 102.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

2.2 Going concern

The charity has reviewed its cash flow forecasts and there is a reasonable expectation that it has adequate resources to continue in operational existence for at least the next twelve months and on this basis the charity is considered to be a going concern.

2.3 Income

All income is recognised once the charity has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Grants and donations are included in the statement of financial activities on a receivable basis. The balance of income received for specific purposes but not expended during the period is shown in the relevant funds on the balance sheet. Where income is received in advance of entitlement of receipt, its recognition is deferred and included in creditors as deferred income. Where entitlement occurs before income is received, the income is accrued.

On receipt, donated services are recognised on the basis of the value of the gift to the charity which is the amount it would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

Income from charitable activities includes concert income, fees from participants and project partner contributions and is recognised when receivable.

Investment income being interest is included when receivable.

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

2. Accounting policies (continued)

2.4 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on the basis of staff time spent on each activity.

Expenditure on raising funds comprises the costs incurred towards obtaining voluntary income from grants and donations, together with expenditure on fundraising activities.

Expenditure on charitable activities is incurred on directly undertaking the activities which further the charity's objectives, as well as any associated support costs.

All expenditure is inclusive of irrecoverable VAT.

2.5 Tangible fixed assets and depreciation

Tangible fixed assets are initially recognised at cost. After recognition, under the cost model, tangible fixed assets are measured at cost less accumulated depreciation and any accumulated impairment losses. All costs incurred to bring a tangible fixed asset into its intended working condition should be included in the measurement of cost.

Depreciation is charged so as to allocate the cost of tangible fixed assets less their residual value over their estimated useful lives, .

Depreciation is provided on the following bases:

Furnitures, fittings and equipment	- 4 years straight line
Paintings	- not depreciated

2.6 Investments

Investments in subsidiaries are valued at cost less provision for impairment.

The charity has taken advantage of the exemption provided by the Statement of Recommended Practice not to prepare group accounts on the grounds that the results of the subsidiary undertaking are not material to the group.

2.7 Cash at bank and in hand

Cash at bank includes a current account, business reserve account and liquidity manager 95 day account.

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

2. Accounting policies (continued)

2.8 Liabilities and provisions

Liabilities are recognised when there is an obligation at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably.

Liabilities are recognised at the amount that the charity anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

2.9 Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

2.10 Pensions

The charity operates a defined contribution pension scheme and the pension charge represents the amounts payable by the charity to the fund in respect of the year.

2.11 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the trustees in furtherance of the general objectives of the charity and which have not been designated for other purposes.

Designated funds comprise unrestricted funds that have been set aside by the trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the charity for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

3. Income from donations

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total funds 2024 £	<i>Total funds 2023 £</i>
Grants				
The Shears Foundation	30,000	-	30,000	40,000
The Foyle Foundation	-	25,000	25,000	-
Sir James Knott Trust	-	25,000	25,000	20,000
The Barbour Foundation	20,000	-	20,000	55,000
Garfield Weston Foundation	-	15,000	15,000	15,000
Finn Family Fund	-	10,000	10,000	-
The Amar-Franses & Foster-Jenkins Trust	-	10,000	10,000	10,000
Three Monkeys Trust	-	10,000	10,000	5,000
Esmee Fairbairn Foundation	-	7,500	7,500	-
The Scops Arts Trust	-	7,500	7,500	-
Marchmont Makers Foundation	-	4,000	4,000	-
The D'Oyly Carte Charitable Trust	-	3,000	3,000	-
The Fidelio Charitable Trust	-	3,000	3,000	-
The Thistle Trust	-	3,000	3,000	-
Anonymous	-	2,500	2,500	2,500
Community Foundation - Geoffrey and Ann Purves Fund	500	-	500	-
The Gillian Dickinson Trust	-	-	-	25,000
The Henfrey Charitable Trust	-	-	-	10,000
The Idlewild Trust	-	-	-	5,000
The W A Handley Trust	-	-	-	5,000
	<hr/>	<hr/>	<hr/>	<hr/>
	50,500	125,500	176,000	192,500
Donations				
P Holden	45,000	-	-	5,000
K Dugdale	25,000	-	-	25,000
Other	25,847	673	-	14,953
Anonymous	20,000	-	-	-
Membership income	2,483	-	-	2,067
Mr & Mrs Bateman	-	2,000	-	-
	<hr/>	<hr/>	<hr/>	<hr/>
	168,830	128,173	297,003	239,520
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SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

4. Income from charitable activities

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total funds 2024 £	<i>Total funds 2023 £</i>
Concert income	8,786	-	8,786	8,108
Samling Artist Programme, Samling Academy, Samling Futures and Singing Schools and Samling and Song:				
Fees from participants	-	4,590	4,590	3,820
Corporate sponsorship	7,500	-	7,500	5,000
Project partner contributions	-	15,000	15,000	22,500
In kind support from venues	-	20,200	20,200	31,325
	<u>16,286</u>	<u>39,790</u>	<u>56,076</u>	<u>70,753</u>

5. Investment income

	Unrestricted funds 2024 £	Total funds 2024 £	<i>Total funds 2023 £</i>
Interest on cash deposits	3,562	3,562	1,081
	<u>3,562</u>	<u>3,562</u>	<u>1,081</u>

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

6. Expenditure on raising funds

Fundraising costs

	Unrestricted funds 2024 £	Total funds 2024 £	<i>Total funds 2023 £</i>
Office costs	2,794	2,794	3,220
Wages and salaries	15,187	15,187	15,799
Social security costs	1,009	1,009	964
Pension costs	465	465	474
Depreciation	119	119	144
	<u>19,574</u>	<u>19,574</u>	<u>20,601</u>

7. Analysis of expenditure on charitable activities

Summary by fund type

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £	<i>Total 2023 £</i>
Charitable activities	131,011	156,048	287,059	302,190
<i>Total 2023</i>	<u>98,311</u>	<u>203,879</u>	<u>302,190</u>	

8. Analysis of expenditure by activities

	Direct costs 2024 £	Support costs 2024 £	Total funds 2024 £	<i>Total funds 2023 £</i>
Charitable activities	153,720	133,339	287,059	302,190

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

8. Analysis of expenditure by activities (continued)

Analysis of direct costs

	Total funds 2024 £	<i>Total funds 2023 £</i>
Samling Artist Programme	62,894	67,603
Samling Academy, Samling Futures and Singing Schools	71,103	92,521
Public and fundraising concerts	11,860	11,211
25th Anniversary Appeal	-	5,247
Samling and Song	7,863	-
	153,720	176,582
	153,720	176,582

Analysis of support costs

	Total funds 2024 £	<i>Total funds 2023 £</i>
Staff costs	107,961	98,849
Depreciation	775	831
Office costs	18,194	19,555
Audit and accountancy	6,144	6,362
Trustees' meeting expenses	265	11
	133,339	125,608
	133,339	125,608

Governance costs included within support costs total £19,040 (2023: £18,077). They comprise:
£6,144 for the preparation and examination of the statutory financial statements (2023: £6,362 for the preparation and audit of the statutory financial statements).
£265 (2023: £11) in respect of trustee meeting expenses.
£10,383 (2023: £9,418) staff costs.
£2,248 (2023: £2,286) office costs and depreciation.

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

9. Independent examiner's remuneration

	2024	2023
	£	£
Fees payable to the charity's independent examiner for the independent examination of the charity's annual accounts	1,800	-
Fees payable to the charity's independent examiner in respect of:		
Accountancy services	4,344	4,122
Audit services	-	2,240
	<u><u>1,800</u></u>	<u><u>2,240</u></u>

10. Staff costs

	2024	2023
	£	£
Wages and salaries	114,100	106,400
Social security costs	7,030	6,494
Contribution to defined contribution pension schemes	3,492	3,192
	<u><u>124,622</u></u>	<u><u>116,086</u></u>

The average number of persons employed by the charity during the year was as follows:

	2024	2023
	No.	No.
Project development and support, fundraising and administration	3	3
	<u><u>3</u></u>	<u><u>3</u></u>

The number of employees whose employee benefits (excluding employer pension costs) exceeded £60,000 was:

	2024	2023
	No.	No.
In the band £60,001 - £70,000	1	1

The charity considers its key management personnel comprise of the trustees, the Artistic and Executive Director and a Marketing Manager. The total employment costs of the key management personnel were £115,861 (2023: £108,187).

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

11. Tangible fixed assets

	Furniture, fittings and equipment £
Cost	
At 1 April 2023	12,875
Additions	1,175
	14,050
At 31 March 2024	14,050
Depreciation	
At 1 April 2023	11,625
Charge for the year	894
	12,519
At 31 March 2024	12,519
Net book value	
At 31 March 2024	1,531
<i>At 31 March 2023</i>	1,250

12. Investments

	Investments in subsidiary companies £
Cost or valuation	
At 1 April 2023	2
	2
At 31 March 2024	2
Net book value	
At 31 March 2024	2
<i>At 31 March 2023</i>	2

The historical cost of this investment as at 31 March 2024 was £2.

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

Principal subsidiaries

The following was a subsidiary undertaking of the charity:

Name	Registered office or principal place of business	Class of shares	Holding
The Samling Arts Trading Company Limited	United Kingdom	2 £1 ordinary shares	100%

The financial results of the subsidiary for the year were:

Name	Net assets £
The Samling Arts Trading Company Limited	2

13. Debtors

	2024 £	2023 £
Prepayments	6,229	2,071
Accrued income	26,291	16,783
	<u>32,520</u>	<u>18,854</u>

14. Creditors: Amounts falling due within one year

	2024 £	2023 £
Amounts owed to group undertakings	2	2
Other taxation and social security	3,186	2,843
Other creditors	791	2,521
Accruals and deferred grant income	28,120	26,474
	<u>32,099</u>	<u>31,840</u>

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

15. Statement of funds

Statement of funds - current year

	Balance at 1 April 2023 £	Income £	Expenditure £	Balance at 31 March 2024 £
Unrestricted funds				
Designated funds				
Joan Frances Coull Fund	94,996	-	-	94,996
General funds				
General funds	250,872	188,678	(150,585)	288,965
Total Unrestricted funds	345,868	188,678	(150,585)	383,961
Restricted funds				
Samling Academy, Samling Futures and Singing Schools	9,780	114,631	(102,716)	21,695
Samling Artist Programme	-	47,232	(47,232)	-
Samling Opera	24,549	-	-	24,549
Samling and Song	-	6,100	(6,100)	-
	34,329	167,963	(156,048)	46,244
Total of funds	380,197	356,641	(306,633)	430,205

In 2016/17 a legacy of £94,996 was received from the estate of the late Joan Frances Coull. This was set aside by Trustees as a designated fund to support future projects.

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

15. Statement of funds (continued)

Statement of funds - prior year

	<i>Balance at 1 April 2022</i>	<i>Income</i>	<i>Expenditure</i>	<i>Transfers in/out</i>	<i>Balance at 31 March 2023</i>
	£	£	£	£	£
Unrestricted funds					
Designated funds					
Joan Frances Coull Fund	94,996	-	-	-	94,996
Phyllis Evetts Fund	5,240	-	-	(5,240)	-
Creative Development Programme	5,945	-	(5,945)	-	-
25th Anniversary Appeal	9,300	-	(5,247)	(4,053)	-
	<u>115,481</u>	<u>-</u>	<u>(11,192)</u>	<u>(9,293)</u>	<u>94,996</u>
General funds					
General funds	<u>208,402</u>	<u>140,897</u>	<u>(107,720)</u>	<u>9,293</u>	<u>250,872</u>
Total Unrestricted funds	<u>323,883</u>	<u>140,897</u>	<u>(118,912)</u>	<u>-</u>	<u>345,868</u>
Restricted funds					
Samling Academy, Samling Futures and Singing Schools	43,202	99,741	(133,163)	-	9,780
Samling Artist Programme	-	70,716	(70,716)	-	-
Samling Opera	24,549	-	-	-	24,549
	<u>67,751</u>	<u>170,457</u>	<u>(203,879)</u>	<u>-</u>	<u>34,329</u>
Total of funds	<u><u>391,634</u></u>	<u><u>311,354</u></u>	<u><u>(322,791)</u></u>	<u><u>-</u></u>	<u><u>380,197</u></u>

SAMLING INSTITUTE FOR YOUNG ARTISTS
(A charitable company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

16. Analysis of net assets between funds

Analysis of net assets between funds - current period

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total funds 2024 £
Tangible fixed assets	1,531	-	1,531
Fixed asset investments	2	-	2
Current assets	394,527	66,244	460,771
Creditors due within one year	(12,099)	(20,000)	(32,099)
Total	<u>383,961</u>	<u>46,244</u>	<u>430,205</u>

Analysis of net assets between funds - prior period

	<i>Unrestricted funds 2023 £</i>	<i>Restricted funds 2023 £</i>	<i>Total funds 2023 £</i>
Tangible fixed assets	1,250	-	1,250
Fixed asset investments	2	-	2
Current assets	376,456	34,329	410,785
Creditors due within one year	(31,840)	-	(31,840)
Total	<u>345,868</u>	<u>34,329</u>	<u>380,197</u>

17. Related party transactions

No trustees, or any person related or connected by business to them, received any remuneration or expenses from the charity during the year.

There were no transactions with The Samling Arts Trading Company Limited during the year. The loan account balance is disclosed in note 14 to the financial statements.

SAMLING INSTITUTE FOR YOUNG ARTISTS

England & Wales - Charity number 1112032

Accounts

SAMLING INSTITUTE FOR YOUNG ARTISTS

(A charitable company limited by guarantee)

FINANCIAL STATEMENTS

31 MARCH 2023

Registered company number 5576907

Registered charity number 1112032

**Armstrong Watson
Chartered Accountants
Newcastle upon Tyne**

SAMLING INSTITUTE FOR YOUNG ARTISTS
FINANCIAL STATEMENTS
31 MARCH 2023

CONTENTS	Pages
Reference and administrative details	1
Report of the trustees	2 to 10
Independent auditor's report to the trustees	11 to 13
Statement of financial activities (Including income and expenditure account)	14
Balance sheet	15
Notes to the financial statements	16 to 24

SAMLING INSTITUTE FOR YOUNG ARTISTS
REFERENCE AND ADMINISTRATIVE INFORMATION

31 MARCH 2023

Company number:	5576907
Charity number:	1112032
Scottish charity number:	SC051568
Trustees	A C Gifford (Chairman) C R Robson (Treasurer) B K Sanderson CBE A D Trapp MBE J A Pennie A Macnaughton R D Tyler (appointed 28 April 2023)
Patron	Sir Thomas Allen CBE
Artistic and Executive Director	Karon Wright
Website	www.samling.org.uk
Registered office	Community Centre Gilesgate Hexham Northumberland NE46 3NP
Auditors	Armstrong Watson Audit Limited Floor One One Strawberry Lane Newcastle upon Tyne NE1 4BX
Bankers	National Westminster Bank plc Newcastle City Branch 16 Northumberland Street Newcastle upon Tyne NE1 7EL

SAMLING INSTITUTE FOR YOUNG ARTISTS

REPORT OF THE TRUSTEES

FOR THE YEAR ENDED 31 MARCH 2023

The trustees are pleased to present their report together with the financial statements of the charity for the year ended 31 March 2023 which are also prepared to meet the requirements for a directors' report and financial statements for Companies Act purposes.

The financial statements comply with the Charities Act 2011, the Charities and Trustee Investment (Scotland) Act 2005, the Charities Accounts (Scotland) Regulations 2006 (as amended), the Companies Act 2006, the Memorandum and Articles of Association and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

The reference and administrative details set out on page 1 form part of this report.

Structure, governance and management

Governing document

Samling Institute for Young Artists is a company limited by guarantee, not having a share capital and is registered with the Charity Commission in England and Wales and the Office of the Scottish Charity Regulator. It is governed by its memorandum and articles of association and in the event of the charity being wound up, the maximum liability of each member is £10.

Appointment of trustees

The trustees are directors for the purposes of company law and are elected by and from the membership at general meetings. The directors may also appoint additional directors, but any such appointment must be confirmed by the members at the next annual general meeting. At each annual general meeting, one third of the directors must retire from office and those retiring by rotation are eligible for reappointment. The number of directors must not be less than three and the directors appoint one of their number to chair their meetings.

Induction and training of trustees

The charity arranges for new trustees to understand the remit of the charity through seeing, first hand, activities and projects. After this induction, the chairman invites the individual to join the board. The training of trustees is dealt with according to individual need.

Organisation

The charity is managed by the trustees, who meet approximately four times a year. Two trustees, or a third of the number of trustees (whichever is the greater), are needed for a quorum. The trustees who have served during the year are set out on page 1. The day-to-day operations of the charity are managed by the Artistic and Executive Director.

Related parties

The charity's wholly-owned trading subsidiary, The Samling Arts Trading Company Limited has been dormant since 1 April 2004.

Risk management

The trustees have overall responsibility for risk management. The Chairman and Treasurer oversee the process, monitoring its scope and effectiveness. Day to day responsibility for risk management is taken by the Artistic and Executive Director and procedures are reviewed annually. Risk is discussed during trustee meetings and with staff on a regular basis.

The major risks to the charity are identified in a register and reviewed regularly. Each risk is assessed for likelihood of occurrence, consequences and impact. Mitigating actions are identified and the subsequent retained risks to the charity are measured. Risk review dates are also indicated. Financial risks are monitored and reviewed using the Charity Commission's "Internal Financial Controls for Charities Checklist".

SAMLING INSTITUTE FOR YOUNG ARTISTS
REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2023

Structure, governance and management (*continued*)

Risk management (*continued*)

The charity's staff carry out individual risk assessments for each of its projects and events in consultation with project participants and other sources (for example, legal) where necessary.

Objectives and activities

The aims of Samling Institute for Young Artists are:

- a) To educate, develop, improve, encourage and promote generally the appreciation of the art and science of music (both vocal and instrumental), the spoken and written word and the visual arts in all their aspects, by the presentation of public concerts, masterclasses, recitals, exhibitions and by such other ways as the charity by its trustees shall determine from time to time;
- b) To provide coaching and general financial assistance for talented young individuals selected by the trustees to further their knowledge, skills and expertise in all matters connected with music (both vocal and instrumental), the spoken and written word and the visual arts in all their aspects;
- c) To provide for and assist in the provision of exhibitions, lectures, classes and demonstrations for members of the general public to further and increase their knowledge, understanding and appreciation of all matters connected with music (both vocal and instrumental), the spoken and written word and the visual arts in all their aspects.

In setting the objectives for the year and planning the charity's activities, the trustees have considered the Charity Commission's guidance on public benefit. The charity relies largely on grants and donations, but also partly on income from ticket sales and its own fundraising activities to cover its operating costs. In setting the level of ticket prices, the trustees give careful consideration to the accessibility of the events to those on low incomes and in difficult financial times.

It should also be noted that the charity is working to address lack of opportunity for young people growing up in the North East. In establishing a centre of excellence through Samling Academy it is targeting, in particular, state schools across the region. It is identifying pupils with the talent and potential to study music and perhaps go on to become professional musicians and who might otherwise not be given the opportunity.

The main areas of activity during the year included the further development of Samling's two core activities: Samling Artist Programme for early career classical singers and pianists and Samling Academy for singers aged 14-21 who are either growing up in the North East of England or who have chosen to come to study at one of the region's universities.

The charity's activities are described more fully in the 'Achievements and performance' section below.

Achievements and performance

Samling Institute nurtures musical excellence in young people by being an internationally recognised authority in vocal training. Through two closely linked programmes, we provide what is frequently described as 'lifechanging' coaching and performance experience to classical singers and pianists, from secondary school students who are just starting to discover their voices through to artists on the brink of major careers.

SAMLING INSTITUTE FOR YOUNG ARTISTS
REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2023

Achievements and performance (*continued*)

The Samling Artist Programme is an intensive masterclass week for early-career singers and pianists, followed by career development and performance opportunities. It is led by world-renowned opera singers, song specialists, piano accompanists, conductors and actors and provides a vital bridge between formal study and the challenges of a freelance professional life.

Our network of Samling Artists provides the engine that drives Samling Academy, our programme for younger singers who live or study in the North-East and Borders. Formed in 2012, Samling Academy is a year-long programme of coaching in all aspects of classical singing and performance. Samling Academy draws on the alumni and leaders of the Samling Artist Programme and fills a vital gap in provision in a region with no music college or resident opera company. Samling Academy operates in partnership with Durham, Newcastle and Northumbria universities and Sage Gateshead and the regional Music Education Hubs. Every year, Samling Academy Singers win scholarships to the UK's leading conservatoires, and many are now enjoying professional careers in opera companies across Europe.

In a virtuous circle of musical excellence, former Academy Singers are now successfully auditioning for the Samling Artist Programme, and Samling Artists are returning to lead the programme they once benefited from. There are no tuition fees for either of our programmes. Talent, dedication and potential are the only criteria for admission.

This year we have broadened the scope of our two core programmes through new initiatives and collaborations, after spending 2021/22 focussing on a return to in-person activities after working online throughout the pandemic.

When we resumed our residential Samling Artist Programme in 2021, we were supporting young artists whose careers had just begun and were abruptly halted by the pandemic. What we are now seeing is how lockdown affected those who spent the critical years of their conservatoire studies navigating online learning. Through our Artist Programme this year we have focussed on empowering them to be brave, think outside the box and challenge themselves to be free and creative in the moment.

Younger singers from schools and universities in our Samling Academy, who missed coaching and performance experience at a crucial stage in their vocal and musical development, are still now catching up. We have seen that some are also dealing with mental health difficulties caused by lockdown and are finding it difficult to take part in face-to-face activities again.

The financial turmoil and cost-of-living crisis is creating new pressures for individual freelance artists on precarious incomes and for the venues and companies who engage them. Cuts to flagship organisations have spread fear and disillusionment across the profession and a justified fear that classical music is not valued. Since the exclusion of creative subjects from the English Baccalaureate we have witnessed in the state schools we visit a catastrophic decline in music provision resulting in fewer students studying music at GCSE and A Level and many never being exposed to classical music at all. In response to this we remain committed to giving opportunities and opening doors for emerging professional artists whilst also creating a future for classical singing through our work with young people in our region.

SAMLING INSTITUTE FOR YOUNG ARTISTS
REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2023

Achievements and performance (*continued*)

Samling Artist Programme

“I am incredibly grateful to have had the unique and rare opportunity that is the Samling Programme – a chance to intensively, creatively and deeply explore artistry and elite singing with some of the most brilliant mentors alongside wonderful colleagues in an astonishingly inspiring setting.”

Samling Artist Jeremy Kleeman

The Samling Artist Programme underpins all of our work. In the past year, we have held two residential masterclass weeks at Marchmont House. Following a three-stage process of recommendation, online application and live auditions held in London and Glasgow, six singers and two pianists were selected for each week.

The virtuous circle of Samling Institute’s work was vividly illustrated this year when Samling Artist pianists Joseph Middleton and Jonathan Ware both returned to lead the programme that they benefited from and a former Samling Academy Singer, bass Jamie Woollard returned to us as a Samling Artist. He told us that being in Samling Academy had set him on the path to conservatoire and a professional career.

In feedback, the Samling Artists told us that the coaching they received during the week gave them fresh perspectives that will make a significant difference to their future careers. They also appreciated the opportunity to spend time away from day-to-day pressures where they could focus on their artistry whilst being inspired by each other as well as by the leaders. Details of each week-long residency are as follows:

27 November – 4 December 2022

Led by soprano Joan Rodgers CBE, conductor Paul-Emmanuel Thomas, Samling Artist pianist Joseph Middleton and actor James Garnon.

Samling Artists: sopranos Daniela Popescu and Emilia Utter Mangsbo, mezzo-soprano Annabel Kennedy, tenor Harry Grigg, baritone Arthur Bruce, bass Jamie Woollard and pianists Ilan Kurtser and Krystal Tunnicliffe.

5 – 12 March 2023

Led by conductor Sir Mark Elder CH CBE, soprano Patricia MacMahon, Samling Artist pianist Jonathan Ware and actor Scott Brooksbank.

Samling Artists: sopranos Jessica Cale and Aleksandra Chernenko, mezzo-sopranos Melissa Gregory and Emma Roberts, baritones Edward Kim and Jeremy Kleeman and pianists Emily Hoh and Ella O’Neill.

“I greatly appreciated the overall approach, the requirement and the artistic ambition. Everything is done to ensure that these young artists switch fully from the status of 'gifted students' to that of artists who are fully aware of what they are doing and of their choices. Congratulations to you for this magnificent programme.”

Conductor Paul-Emmanuel Thomas

SAMLING INSTITUTE FOR YOUNG ARTISTS
REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2023

Achievements and performance (*continued*)

Ongoing support for our Samling Artists

Following the programme, Samling Artists become part of our global network which now numbers 387 artists from 47 different countries and they receive ongoing support and performance opportunities. Over the past year, we have showcased Samling Artists at concerts in Wigmore Hall, Sage Gateshead, Marchmont House and at the Leeds Lieder festival. These concerts included two further performances of ‘Man, Woman, Child’, the duet song-cycle that we commissioned from Jonathan Dove in 2021 to mark our 25th anniversary.

Samling Artist Showcase, ‘Sea Pictures’

For this year’s Wigmore Hall showcase on 9 November 2022, we were, at last, able to present the programme that we initially planned for November 2020, built around song-cycles with a maritime theme and including Elgar’s Sea Pictures, performed by mezzo-soprano Angharad Lyddon and pianist Kunal Lahiry. We were pleased that we were able to re-engage four of the artists from the line-up that had originally been planned for 2020, including soprano Madison Nonoa who made a very memorable Wigmore Hall debut opening the concert with Sibelius’s virtuosic tone-poem Luonnotar. Baritone Julien Van Mellaerts, tenor Nick Pritchard and pianist Jonathan Ware completed the line-up.

Samling at Sage Gateshead

At the request of conductor Nicholas McGegan, Samling Institute was invited to collaborate again with Royal Northern Sinfonia and their chorus for a programme of baroque classics alongside the UK premiere of ‘Is a rose’, a song-cycle by American composer Caroline Shaw for mezzo-soprano and small orchestra. We used this occasion to offer a significant performance opportunity to some of our most recent Samling Artists – sopranos Harriet Burns and Lauren Lodge-Campbell, mezzo-soprano Katherine Aitken, tenors Michael Bell and Harry Grigg and baritone Daniel Barrett. All six singers were making their debut in Sage One and four of them had taken part in the Artist Programme in 2021 or 2022.

Samling and Song

This year we are extending the support that we offer to Samling Artists with the launch of a mentored residency programme hosted on Marchmont Estate to allow singer and pianist duos to develop innovative ways of presenting art-song. All those who have taken part in the Samling Artist Programme within the last ten years were invited to apply for the first residencies, and we received thirty applications. The range of ideas and the enthusiasm of Samling Artists for presenting art-song in new ways was inspiring and offers hope for the future of this art form. After initial assessment against the project criteria, a shortlist of five projects was sent to an external panel to choose the final two.

Samling Academy

‘Samling Academy has been (without exaggeration) the most transformative musical programme I’ve ever been involved with. Every year, I finish the weekends feeling incredibly inspired, motivated and supported to continue singing and push myself to the next level.’

Samling Academy Singer Ben Ryan

Samling Artists return to lead our thriving Academy for young singers at schools and universities between the Tweed and the Tees. In July, our 2021/22 Samling Academy cohort presented a semi-staged summer concert ‘Sea Pictures’ which was performed at Saltburn Arts and Sage Gateshead with

SAMLING INSTITUTE FOR YOUNG ARTISTS
REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2023

Achievements and performance (*continued*)

the singers receiving vocal and stagecraft coaching over a two-month rehearsal period. Under the guidance of Samling Artists Miranda Wright and Jo Ramadan who directed and accompanied the concert, the singers learnt how to combine singing with acting and movement and how to interact with others on stage. The project also introduced them to working with props and lighting and how to adapt a performance to different spaces.

In October at the start of the academic year the Samling Academy 2022/23 cohort of thirty singers, selected by audition, received six intensive days of coaching and workshops. They explored all aspects of performance, going beyond what they learn in school, choirs and individual singing lessons and they put their skills into practice in a concert at Sage Gateshead.

The Academy is directed by Caroline Dowdle of the Royal Opera House. The solo masterclasses were led by soprano Joan Rodgers CBE, vocal teacher Patricia MacMahon, Samling Artist and vocal teacher Miranda Wright and Samling Artist pianists Jonathan Ware and Jo Ramadan. Samling Artist bass-baritone Andri Björn Róbertsson led classes during the second weekend and shared his perspectives on life as a working singer. The leaders were supported by Samling Artist pianists Ilan Kurster, Leo Nicholson, Michael Pandya and Ella O'Neill, who also benefited by watching the vocal leaders coaching the singers. Actor James Cooney and movement coach Mandy Demetriou completed the team, developing stagecraft skills and confidence in group workshops on acting and movement.

This year, in response to feedback requesting additional activity during the year, we introduced a new project for the Academy Singers with a three-day workshop in February 2023 on opera scenes. The singers learnt selected scenes from operas by Mozart, Tchaikovsky and Britten, led by opera director Susanna Waters, actor James Garnon and Samling Academy Music Director Caroline Dowdle, supported by Samling Artists Miranda Wright and Jo Ramadan. For most of the Academy Singers, this was their first experience of staging opera. We plan to extend this gradually by including some of the work in this year's summer project and laying the foundations for a Samling Academy Opera production.

"I have no qualms saying that Samling Academy has absolutely changed my life. Not only has it helped me develop my singing, it has also developed my confidence and self-belief that I could have a career in singing if I chose to pursue it. The opportunity to take part has really been second to none, and I'm so grateful for all the work you do to bring high quality musical coaching to the North East."
Samling Academy Singer Levi Collin

Samling Futures

Samling Futures introduces young people in state schools to classical singing through masterclass workshops and highlights the opportunities that we offer to those who are interested in developing their singing skills further through Samling Academy. In January 2023 Samling Futures sessions were held in Sunderland, South Shields, Newcastle, Hexham, Durham and Berwickshire, completing a three-year strategy to visit schools in all of the eight Music Education Hub areas in the North East.

The workshops were led by Samling Artists mezzo-soprano Katherine Aitken, bass-baritone Neil Balfour and pianist Ella O'Neill, and six current members of Samling Academy took part in the masterclass sessions. Five hundred school students and teachers were introduced to the wide range of skills that make up classical singing and were given a taster of the quality of training offered through Samling Academy. Students from each school took part in masterclasses and heard performances of opera arias and duets by the Samling Artists. As in previous years, we have seen students who

SAMLING INSTITUTE FOR YOUNG ARTISTS
REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2023

Achievements and performance (*continued*)

attended Samling Futures sessions successfully auditioning for Samling Academy further strengthening the culture and discipline of classical singing in our region. These sessions were friendly and supportive but also rigorous, giving students a taste of the level of coaching they can expect at Samling Academy.

Samling Futures gave our Samling Artists who lead the sessions important development opportunities in teaching, leading masterclasses and outreach work – all essential skills for musicians building a portfolio career. The Academy Singers also benefited from additional coaching and gained the experience of speaking to a large audience.

‘It was a great experience that helped me by improving my confidence in performing in front of others, and I was given helpful advice on what I can improve on, such as where I should look when I am singing in front of a big audience, and how I can really tell the story of what my piece is about’.
Year 10 student, Durham Johnston Comprehensive School.

Future plans

In addition to our two core programmes, we are expanding our existing work in state secondary schools to create a network of Samling Singing Schools stretching from the Tweed to the Tees. Over the next four years we will bring our expertise in classical singing and the myriad of skills that it requires including vocal technique, close study of texts, singing in different languages, stagecraft and performance skills to a network of state secondary schools. Our aim is to create centres of excellence in teaching classical singing across the region.

‘Being a Samling Artist has, without exaggeration, been one of the most artistically fulfilling things I’ve done. The coaching you receive whilst on the course is world class and having the chance to surround yourself with incredibly talented young singers creates the best environment for professional and personal growth. It’s the continued support though, that I think makes Samling Institute so special. You really are part of a family and as a young singer in what can be a gruelling profession, having someone on your side is invaluable.’

Samling Artist mezzo-soprano Katherine Aitken

‘Thank you so much for another incredible Samling experience. I mean it sincerely when I say that no other company I have ever worked for is making such a deep and profound impact on professionals and youngsters alike. I applaud you all so much’

Samling Artist bass-baritone Neil Balfour

SAMLING INSTITUTE FOR YOUNG ARTISTS
REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2023

Financial review

The principal funding sources of the charity during the year were grants and donations.

The trustees wish to acknowledge the support of funders during the year, including:

The Barbour Foundation	The Amar-Franses & Foster-Jenkins Trust
The Shears Foundation	The Henfrey Charitable Trust
The Gillian Dickinson Trust	The W A Handley Trust
K Dugdale	P Holden
Sir James Knott Trust	Idlewild Trust
Garfield Weston Foundation	The Three Monkeys Trust

The financial outcome is net income on the unrestricted income fund of £21,985 (2022: net income £35,816).

Reserves policy

Samling Institute's activities are planned at least two years ahead when course leaders and key personnel are secured and venues and partners are identified. Because of this it is the policy of the charity to maintain unrestricted funds not committed, designated or invested in tangible fixed assets (the free reserves) of approximately 12 months total expenditure. Trustees regard these reserves as both prudent and necessary as they sustain ongoing working capital requirements, help meet existing commitments and enable the charity to continue its work in the event of a significant drop in income.

The free reserves at 31 March 2023 were £249,620 (2022: £206,175), which were short of the trustees' target, reflecting a need for further fundraising in the current year.

Investment powers and policy

The memorandum of association permits the charity to deposit or invest funds in the same manner as permitted by the Trustee Act 2000.

Having regard to the charity's liquidity requirements and reserves policy, the trustees currently operate a policy of keeping available funds in interest-bearing deposit accounts.

Trustees' responsibilities in relation to the financial statements

The trustees (who are also directors of Samling Institute for Young Artists for the purposes of company law) are responsible for preparing the report of the trustees and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income or expenditure, of the charity for the year. In preparing these financial statements, the trustees are required to:

SAMLING INSTITUTE FOR YOUNG ARTISTS
REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2023

Trustees' responsibilities in relation to the financial statements (*continued*)

- select suitable accounting policies and apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charity and which enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the trustees are aware:

- there is no relevant audit information of which the charity's auditors are unaware; and
- the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

Small company provisions

This report has been prepared in accordance with the special provisions for small companies under Part 15 of the Companies Act 2006.

On behalf of the trustees
A C Gifford
Chairman

2 October 2023

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS AND TRUSTEES OF SAMLING INSTITUTE FOR YOUNG ARTISTS

Opinion

We have audited the financial statements of Samling Institute for Young Artists for the year ended 31 March 2023 which comprise the statement of financial activities, including the income and expenditure account, the balance sheet and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102, The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2023 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006, the Charities and Trustee Investment (Scotland) Act 2005 and the Charities Accounts (Scotland) Regulations 2006 (as amended).

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' (who are also the directors of the charitable company for the purposes of company law) use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the trustees' report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the trustees' report, which includes the directors' report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report included within the trustees' report has been prepared in accordance with applicable legal requirements.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS AND TRUSTEES OF SAMLING INSTITUTE FOR YOUNG ARTISTS

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the directors' report included within the trustees' report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006, the Charities and Trustee Investment (Scotland) Act 2005 and the Charities Accounts (Scotland) Regulations 2006 (as amended) require us to report to you if, in our opinion:

- adequate and proper accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies exemption in preparing the trustees' report and from the requirement to prepare a strategic report.

Responsibilities of the trustees

As explained more fully in the trustees' responsibilities statement set out on page 9, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal controls as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

We have been appointed as auditor under section 44(1)(c) of the Charities and Trustee Investment (Scotland) Act 2005 and under the Companies Act 2006 and report in accordance with the Acts.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

Based on our understanding of the charitable company, discussions with trustees who are those charged with governance, we considered that the most significant laws and regulations that have a direct impact on the financial statements are FRS 102, the Charities SORP (FRS 102), the Charities Act 2011, the Charities and Trustee Investment (Scotland) Act 2005, the Charities Accounts (Scotland) Regulations 2006 (as amended), the Companies Act 2006 and UK taxation legislation.

As part of the engagement team discussion about the susceptibility of the charitable company's financial statements to material misstatement due to fraud, we did not identify any areas with an increased risk.

Our audit procedures were designed to respond to identified risks, including non-compliance with laws and regulations and fraud, which may have a material effect on the financial statements. Our audit procedures included but were not limited to:

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS AND TRUSTEES OF SAMLING INSTITUTE FOR YOUNG ARTISTS

Auditor's responsibilities for the audit of the financial statements *(continued)*

- enquiry of the trustees and review of any relevant correspondence with legal advisers regarding any instances of non-compliance with laws and regulations and any actual, suspected or alleged fraud;
- communicating identified laws and regulations and the risks of fraud with our engagement team and remaining alert to any indications of non-compliance or fraud;
- gaining an understanding of the internal controls established to mitigate risks related to fraud;
- examining supporting documents for all material balances, transactions and disclosures;
- review of the minutes of the board of trustees;
- review of accounting estimates for trustee override and bias;
- analytical procedures to identify any unusual transactions;
- identifying and testing journal entries.

Owing to the inherent limitations of an audit, there is an unavoidable risk that some material misstatements of the financial statements may not be detected, even though the audit is properly planned and performed in accordance with the ISAs (UK).

The potential effects of inherent limitations are particularly significant in the case of misstatement resulting from fraud because fraud may involve collusion, forgery, intentional omissions, misrepresentations or the override of internal controls.

The primary responsibility for the prevention and detection of irregularities including fraud rests with those charged with governance.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of the audit report

This report is made solely to the charitable company's members, as a body, in accordance with chapter 3 of part 16 of the Companies Act 2006 and to the trustees under the Charities and Trustee Investment (Scotland) Act 2005. Our audit work has been undertaken so that we might state to the charitable company's members and trustees those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members and trustees as a body, for our audit work, for this report, or for the opinions we have formed.

David Gold BA FCA, Senior Statutory Auditor
For and behalf of Armstrong Watson Audit Limited, Statutory Auditor
Floor One, One Strawberry Lane, Newcastle upon Tyne, NE1 4BX

Armstrong Watson Audit Limited is eligible to act as auditor in terms of section 1212 of the Companies Act 2006.

3 November 2023

SAMLING INSTITUTE FOR YOUNG ARTISTS
STATEMENT OF FINANCIAL ACTIVITIES
(INCLUDING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2023

	Note	Unrestricted funds £	Restricted funds £	Total funds 2023 £	Total funds 2022 £
Income from:					
Donations	3	126,708	112,812	239,520	224,871
Charitable activities	4	13,108	57,645	70,753	65,570
Investment income	5	1,081	-	1,081	25
Total income		<u>140,897</u>	<u>170,457</u>	<u>311,354</u>	<u>290,466</u>
Expenditure on:					
Raising funds	6	20,601	-	20,601	19,610
Charitable activities	7	98,311	203,879	302,190	284,260
Total expenditure		<u>118,912</u>	<u>203,879</u>	<u>322,791</u>	<u>303,870</u>
Net (expenditure) income		21,985	(33,422)	(11,437)	(13,404)
Net movement in funds		<u>21,985</u>	<u>(33,422)</u>	<u>(11,437)</u>	<u>(13,404)</u>
Reconciliation of funds					
Total funds brought forward		323,883	67,751	391,634	405,038
Total funds carried forward		<u><u>345,868</u></u>	<u><u>34,329</u></u>	<u><u>380,197</u></u>	<u><u>391,634</u></u>

The statement of financial activities includes all gains and losses recognised in the year.
All income and expenditure derives from continuing activities.

The notes on pages 16 to 24 form part of these financial statements.

SAMLING INSTITUTE FOR YOUNG ARTISTS

BALANCE SHEET

AS AT 31 MARCH 2023

		2023	2022
		£	£
Fixed assets			
Tangible assets	11	1,250	2,225
Investments	12	2	2
		<u>1,252</u>	<u>2,227</u>
Current assets			
Debtors	13	18,854	16,215
Cash at bank		391,931	457,295
		<u>410,785</u>	<u>473,510</u>
Creditors: amounts falling due within one year	14	<u>(31,840)</u>	<u>(84,103)</u>
Net current assets		378,945	389,407
Net assets		<u>380,197</u>	<u>391,634</u>
Funds			
Restricted income funds	15	34,329	67,751
Unrestricted income funds:	16		
General funds		250,872	208,402
Designated funds		94,996	115,481
		<u>345,868</u>	<u>323,883</u>
Total charity funds		<u>380,197</u>	<u>391,634</u>

These financial statements have been prepared in accordance with the special provisions for small companies under Part 15 of the Companies Act 2006.

The financial statements were approved by the trustees on 2 October 2023 and are signed on their behalf by:

C R Robson
Treasurer
Company registration number: 5576907

The notes on pages 16 to 24 form part of these financial statements.

SAMLING INSTITUTE FOR YOUNG ARTISTS
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

1. Legal status of the charity

The charity is a company limited by guarantee and has no share capital. In the event of it being wound up, the maximum liability of each member is £10.

2. Accounting policies

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are as follows:

a) Basis of accounting

The financial statements have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated. They have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and the Republic of Ireland (FRS 102) and the Companies Act 2006.

Samling Institute for Young Artists meets the definition of a public benefit entity under FRS 102.

b) Preparation of the accounts on a going concern basis

The charity has reviewed its cash flow forecasts and there is a reasonable expectation that it has adequate resources to continue in operational existence for at least the next twelve months and on this basis the charity is considered to be a going concern.

c) Consolidation

The charity has taken advantage of the exemption provided by the Statement of Recommended Practice not to prepare group accounts on the grounds that the results of the subsidiary undertaking are not material to the group.

d) Donated services

Where services are provided to the charity as a donation that would normally be purchased from suppliers, this contribution is included in the financial statements at an estimate based on the value of the contribution to the charity.

e) Fixed assets and depreciation

All fixed assets are initially recorded at cost.

Depreciation is calculated so as to write off the cost of an asset, less its estimated residual value, over the useful economic life of that asset as follows:

Paintings	- not depreciated
Furniture, fittings and equipment	- 4 years straight line

f) Cash at bank

Cash at bank includes current and business reserve accounts.

g) Income recognition

All income is included in the statement of financial activities when the charity has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

The following specific policies are applied to particular categories of income:

SAMLING INSTITUTE FOR YOUNG ARTISTS
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

2. Accounting policies *(continued)*

g) Income recognition *(continued)*

Grants and donations

Grants and donations are recognised in the statement of financial activities when receivable, except as follows:

- Grants received in advance of the period to which they relate are treated as deferred income, which is included in liabilities in the balance sheet.
- Grants subject to conditions which have to be fulfilled before the charity becomes entitled to use such income are deferred and not included in incoming resources until the pre-conditions for use have been met.

Income from charitable activities

Income from charitable activities includes concert income, fees from participants and project partner contributions and is recognised when receivable.

Investment income

Investment income being interest is included when receivable.

h) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount.

i) Expenditure recognition

Expenditure is recognised when a liability is incurred, and includes any attributable VAT which cannot be recovered.

Expenditure on raising funds

Expenditure on raising funds comprises the costs incurred towards obtaining voluntary income from grants and donations, together with expenditure on fundraising activities.

Expenditure on charitable activities

Expenditure on charitable activities includes expenditure directly relating to the objects of each project and include support costs relating to these activities.

Governance costs

Governance costs include those costs incurred in connection with compliance with constitutional and statutory requirements and costs associated with the strategic management of the charity.

Support costs

Support costs are allocated on the basis of staff time spent on each activity and are shown in note 8 to the accounts.

j) Fund structure

Unrestricted funds comprises income receivable or generated for the objects of the charity without further specified purpose and are available as general funds.

Designated funds are unrestricted income funds earmarked by the trustees for specific purposes.

Restricted funds are to be used for the purposes specified by the donor. Expenditure which meets these criteria is charged to the fund.

SAMLING INSTITUTE FOR YOUNG ARTISTS
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

3. Income from donations

	Unrestricted funds	Restricted funds	Total funds 2023	Total funds 2022
	£	£	£	£
Grants:				
The Barbour Foundation	55,000	-	55,000	20,000
The Shears Foundation	-	40,000	40,000	45,000
The Gillian Dickinson Trust	25,000	-	25,000	25,000
Sir James Knott Trust	-	20,000	20,000	20,000
Garfield Weston Foundation	-	15,000	15,000	11,250
The Amar-Franes & Foster-Jenkins Trust	-	10,000	10,000	5,000
The Henfrey Charitable Trust	-	10,000	10,000	30,000
The W A Handley Trust	-	5,000	5,000	-
Idlewild Trust	-	5,000	5,000	-
The Three Monkeys Trust	-	5,000	5,000	5,000
Anonymous	-	2,500	2,500	2,500
Esmée Fairbairn Foundation	-	-	-	10,000
The Garrick Charitable Trust	-	-	-	5,000
The D'Oyly Carte Charitable Trust	-	-	-	4,000
Fidelio Charitable Trust	-	-	-	3,000
Finn Family Fund	-	-	-	3,000
The Nicholas Boas Charitable Trust	-	-	-	1,000
	<hr/>	<hr/>	<hr/>	<hr/>
	80,000	112,500	192,500	189,750
Donations:				
K Dugdale	25,000	-	25,000	25,000
P Holden	5,000	-	5,000	-
Other	14,641	312	14,953	7,951
Membership income	2,067	-	2,067	2,170
	<hr/>	<hr/>	<hr/>	<hr/>
	126,708	112,812	239,520	224,871
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>

SAMLING INSTITUTE FOR YOUNG ARTISTS
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

4. Income from charitable activities

	Unrestricted funds £	Restricted funds £	Total funds 2023 £	Total funds 2022 £
Concert income	8,108	-	8,108	5,964
Samling Artist Programme and Samling Academy:				
Fees from participants	-	3,820	3,820	2,976
Corporate sponsorship	5,000	-	5,000	15,000
Project partner contributions	-	22,500	22,500	22,500
In kind support from venues	-	31,325	31,325	19,130
	<u>13,108</u>	<u>57,645</u>	<u>70,753</u>	<u>65,570</u>

5. Investment income

All of the charity's investment income arises from an interest bearing deposit account.

6. Expenditure on raising funds

	Unrestricted funds £	Restricted funds £	Total funds 2023 £	Total funds 2022 £
Fundraising costs	-	-	-	-
<i>Allocated support costs:</i>				
Salaries and office costs	20,601	-	20,601	19,610
	<u>20,601</u>	<u>-</u>	<u>20,601</u>	<u>19,610</u>

7. Expenditure on charitable activities

	Unrestricted funds £	Restricted funds £	Total funds 2023 £	Total funds 2022 £
<i>Direct project costs:</i>				
Samling Artist Programme	-	67,603	67,603	94,251
Samling Academy	-	92,521	92,521	50,990
Public and fundraising concerts	11,211	-	11,211	12,449
25 th Anniversary Appeal	5,247	-	5,247	7,450
Total direct project costs	<u>16,458</u>	<u>160,124</u>	<u>176,582</u>	<u>165,140</u>
<i>Allocated support costs:</i>				
Salaries and office costs	63,776	43,755	107,531	102,575
	<u>80,234</u>	<u>203,879</u>	<u>284,113</u>	<u>267,715</u>
<i>Governance costs:</i>				
Audit and accountancy fees	6,362	-	6,362	5,402
Trustees' meeting expenses	11	-	11	2
<i>Allocated support costs:</i>				
Salaries and office costs	11,704	-	11,704	11,141
	<u>18,077</u>	<u>-</u>	<u>18,077</u>	<u>16,545</u>
Total expenditure on charitable activities	<u>98,311</u>	<u>203,879</u>	<u>302,190</u>	<u>284,260</u>

SAMLING INSTITUTE FOR YOUNG ARTISTS
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

8. Support costs

	Raising funds £	Charitable activities £	Governance £	Total 2023 £	Total 2022 £
Staff costs	17,237	89,431	9,418	116,086	110,047
Office costs and depreciation	3,364	18,100	2,286	23,750	23,280
	<u>20,601</u>	<u>107,531</u>	<u>11,704</u>	<u>139,836</u>	<u>133,327</u>

9. Staff costs

	2023 £	2022 £
Salaries	106,400	100,841
Social security costs	6,494	6,194
Pension costs	3,192	3,012
	<u>116,086</u>	<u>110,047</u>

Particulars of employees:

The average number of staff employed by the charity during the financial year was as follows:

	2023 No	2022 No
Project development and support, fundraising and administration	<u>3</u>	<u>3</u>

The charity considers its key management personnel comprise of the trustees, the Artistic and Executive Director and a Marketing Manager. The total employment costs of the key management personnel were £108,187 (2022: £98,841). There is one employee with emoluments between £60,000 and £69,999 per annum.

10. Net expenditure for the year

Net expenditure is stated after charging:

	2023 £	2022 £
Depreciation	975	1,134
Auditors' remuneration		
- for audit services	2,240	1,904
- for accountancy services	4,122	3,498
	<u>7,337</u>	<u>6,634</u>

SAMLING INSTITUTE FOR YOUNG ARTISTS
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

11. Tangible fixed assets

	Furniture, fittings and equipment £
Cost	
At 1 April 2022	12,875
Additions	-
Disposals	-
At 31 March 2023	12,875
Depreciation	
At 1 April 2022	10,650
Charge for the year	975
On disposals	-
At 31 March 2023	11,625
Net book value	
At 31 March 2023	1,250
At 1 April 2022	2,225

12. Investments

Movement in market value

	2023	2022
	£	£
Market value at 1 April 2022	2	2
Market value at 31 March 2023	2	2
Historical cost at 31 March 2023	2	2

At 31 March 2023, the charity owned all of the ordinary share capital, consisting of 2 ordinary £1 shares, of The Samling Arts Trading Company Limited, a company registered in the UK.

At 31 March 2023, the aggregate of the share capital and reserves of the subsidiary was £2 and the profit after taxation for the year was £Nil.

13. Debtors

	2023	2022
	£	£
Prepayments	2,071	1,930
Accrued income	16,783	14,285
	18,854	16,215

SAMLING INSTITUTE FOR YOUNG ARTISTS
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

14. Creditors: amounts falling due within one year

	2023	2022
	£	£
Amounts owed to group undertakings	2	2
Other creditors	1,863	1,030
Other taxation and social security	3,501	2,627
Accruals	6,474	5,444
Deferred income - grants	20,000	75,000
	<u>31,840</u>	<u>84,103</u>

15. Restricted funds

	Balance at 1 April 22	Income	Expenditure	Transfers	Balance at 31 Mar 23
	£	£	£	£	£
Samling Academy	31,158	94,741	(125,899)	-	-
Samling Artist Programme	-	70,716	(70,716)	-	-
Samling Futures	12,044	5,000	(7,264)	-	9,780
Samling Opera	24,549	-	-	-	24,549
	<u>67,751</u>	<u>170,457</u>	<u>(203,879)</u>	<u>-</u>	<u>34,329</u>

Restricted funds - previous year

	Balance at 1 April 21	Income	Expenditure	Transfers	Balance at 31 Mar 22
	£	£	£	£	£
Samling Academy	24,853	142,954	(136,649)	-	31,158
Samling Artist Programme	49,314	38,462	(87,776)	-	-
Samling Futures	18,255	5,000	(11,211)	-	12,044
Samling Opera	24,549	-	-	-	24,549
	<u>116,971</u>	<u>186,416</u>	<u>(235,636)</u>	<u>-</u>	<u>67,751</u>

SAMLING INSTITUTE FOR YOUNG ARTISTS
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

16. Unrestricted funds

	Balance at 1 April 22 £	Income £	Expenditure £	Transfers £	Balance at 31 Mar 23 £
General funds	208,402	140,897	(107,720)	9,293	250,872
<i>Designated funds:</i>					
Joan Frances Coull Fund	94,996	-	-	-	94,996
Phyllis Evetts Fund	5,240	-	-	(5,240)	-
Creative Development Programme	5,945	-	(5,945)	-	-
25 th Anniversary Appeal	9,300	-	(5,247)	(4,053)	-
	<u>115,481</u>	<u>-</u>	<u>(11,192)</u>	<u>(9,293)</u>	<u>94,996</u>
	<u>323,883</u>	<u>140,897</u>	<u>(118,912)</u>	<u>-</u>	<u>345,868</u>

Unrestricted funds - previous year

	Balance at 1 April 21 £	Income £	Expenditure £	Transfers £	Balance at 31 Mar 22 £
General funds	158,566	104,050	(54,214)	-	208,402
<i>Designated funds:</i>					
Joan Frances Coull Fund	94,996	-	-	-	94,996
Phyllis Evetts Fund	5,240	-	-	-	5,240
Creative Development Programme	12,515	-	(6,570)	-	5,945
25 th Anniversary Appeal	16,750	-	(7,450)	-	9,300
	<u>288,067</u>	<u>104,050</u>	<u>(68,234)</u>	<u>-</u>	<u>323,883</u>

In 2016/17 a legacy of £94,996 was received from the estate of the late Joan Frances Coull. This was set aside by Trustees as a designated fund to support future projects.

SAMLING INSTITUTE FOR YOUNG ARTISTS
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

17. Analysis of net assets between restricted and unrestricted funds

	Tangible fixed assets	Investments	Net current assets	Total 31 Mar 23
	£	£	£	£
Restricted funds	-	-	34,329	34,329
Unrestricted funds:				
General funds	1,250	2	249,620	250,872
Designated funds	-	-	94,996	94,996
	<u>1,250</u>	<u>2</u>	<u>378,945</u>	<u>380,197</u>

Analysis of net assets between funds – previous year

	Tangible fixed assets	Investments	Net current assets	Total 31 Mar 22
Restricted funds	-	-	67,751	67,751
Unrestricted funds:				
General funds	2,225	2	206,175	208,402
Designated funds	-	-	115,481	115,481
	<u>2,225</u>	<u>2</u>	<u>389,407</u>	<u>391,634</u>

18. Related party transactions

No trustees, or any person related or connected by business to them, received any remuneration or expenses from the charity during the year.

There were no transactions with The Samling Arts Trading Company Limited during the year. The loan account balance is disclosed in note 14 to the financial statements.

SAMLING INSTITUTE FOR YOUNG ARTISTS

England & Wales - Charity number 1112032

Accounts

SAMLING INSTITUTE FOR YOUNG ARTISTS

(A charitable company limited by guarantee)

FINANCIAL STATEMENTS

31 MARCH 2021

Registered company number 5576907

Registered charity number 1112032

**JOSEPH MILLER
Chartered Accountants
Newcastle upon Tyne**

SAMLING INSTITUTE FOR YOUNG ARTISTS
FINANCIAL STATEMENTS
31 MARCH 2021

CONTENTS	Pages
Reference and administrative details	1
Report of the trustees	2 to 10
Independent auditor's report to the trustees	11 to 13
Statement of financial activities (Including income and expenditure account)	14
Balance sheet	15
Notes to the financial statements	16 to 24

SAMLING INSTITUTE FOR YOUNG ARTISTS
REFERENCE AND ADMINISTRATIVE INFORMATION

31 MARCH 2021

Company number:	5576907
Charity number:	1112032
Trustees	A C Gifford (Chairman) C R Robson (Treasurer) B K Sanderson CBE A D Trapp MBE J A Pennie A Macnaughton
Patron	Sir Thomas Allen CBE
Artistic and Executive Director	Karon Wright
Website	www.samling.org.uk
Registered office	Community Centre Gilesgate Hexham Northumberland NE46 3NP
Auditors	Joseph Miller Floor A Milburn House Newcastle upon Tyne NE1 1LE
Bankers	National Westminster Bank plc Newcastle City Branch 16 Northumberland Street Newcastle upon Tyne NE1 7EL

SAMLING INSTITUTE FOR YOUNG ARTISTS
REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2021

The trustees are pleased to present their report together with the financial statements of the charity for the year ended 31 March 2021 which are also prepared to meet the requirements for a directors' report and financial statements for Companies Act purposes.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

The reference and administrative details set out on page 1 form part of this report.

Structure, governance and management

Governing document

Samling Institute for Young Artists - known as Samling Institute - is a company limited by guarantee, not having a share capital and is registered with the Charity Commission. It is governed by its memorandum and articles of association and in the event of the charity being wound up, the maximum liability of each member is £10.

Appointment of trustees

The trustees are directors for the purposes of company law and are elected by and from the membership at general meetings. The directors may also appoint additional directors, but any such appointment must be confirmed by the members at the next annual general meeting. At each annual general meeting, one third of the directors must retire from office and those retiring by rotation are eligible for reappointment. The number of directors must not be less than three and the directors appoint one of their number to chair their meetings.

Induction and training of trustees

The charity arranges for new trustees to understand the remit of the charity through seeing, first hand, activities and projects. After this induction, the chairman invites the individual to join the board. The training of trustees is dealt with according to individual need.

Organisation

The charity is managed by the trustees, who meet approximately four times a year. Two trustees, or a third of the number of trustees (whichever is the greater), are needed for a quorum. The trustees who have served during the year are set out on page 1. The day-to-day operations of the charity are managed by the Artistic and Executive Director.

Related parties

The charity's wholly-owned trading subsidiary, The Samling Arts Trading Company Limited has been dormant since 1 April 2004.

Risk management

The trustees have overall responsibility for risk management. The Chairman and Treasurer oversee the process, monitoring its scope and effectiveness. Day to day responsibility for risk management is taken by the Artistic and Executive Director and procedures are reviewed annually. Risk is discussed during trustee meetings and with staff on a regular basis.

The major risks to the charity are identified in a register and reviewed regularly. Each risk is assessed for likelihood of occurrence, consequences and impact. Mitigating actions are identified and the subsequent retained risks to the charity are measured. Risk review dates are also indicated. Financial risks are monitored and reviewed using the Charity Commission's "Internal Financial Controls for Charities Checklist".

SAMLING INSTITUTE FOR YOUNG ARTISTS
REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2021

Structure, governance and management (continued)

Risk management (*continued*)

The charity's staff carry out individual risk assessments for each of its projects and events in consultation with project participants and other sources (for example, legal) where necessary.

Objectives and activities

The aims of Samling Institute for Young Artists are:

- a) To educate, develop, improve, encourage and promote generally the appreciation of the art and science of music (both vocal and instrumental), the spoken and written word and the visual arts in all their aspects, by the presentation of public concerts, masterclasses, recitals, exhibitions and by such other ways as the charity by its trustees shall determine from time to time;
- b) To provide coaching and general financial assistance for talented young individuals selected by the trustees to further their knowledge, skills and expertise in all matters connected with music (both vocal and instrumental), the spoken and written word and the visual arts in all their aspects;
- c) To provide for and assist in the provision of exhibitions, lectures, classes and demonstrations for members of the general public to further and increase their knowledge, understanding and appreciation of all matters connected with music (both vocal and instrumental), the spoken and written word and the visual arts in all their aspects.

In setting the objectives for the year and planning the charity's activities, the trustees have considered the Charity Commission's guidance on public benefit. The charity relies largely on grants and donations, but also partly on income from ticket sales and its own fundraising activities to cover its operating costs. In setting the level of ticket prices, the trustees give careful consideration to the accessibility of the events to those on low incomes and in difficult financial times.

It should also be noted that the charity is working to address lack of opportunity for young people growing up in the North East. In establishing a centre of excellence through Samling Academy it is targeting, in particular, state schools across the region. It is identifying pupils with the talent and potential to study music and perhaps go on to become professional musicians and who might otherwise not be given the opportunity.

There are no tuition fees levied for either of the charity's two core programmes – Samling Artist Programme and Samling Academy. This is to ensure that there are no financial barriers for the young people taking part.

The charity's activities are described more fully in the 'Achievements and performance' section below.

Achievements and performance

'Samling is a leading authority in the training of young classical voices and piano accompanists, both national and internationally.'

John Gilhooly, Director, Wigmore Hall

We chose not to furlough staff throughout the course of the pandemic, running projects to support young musicians using on-line platforms. With schools, universities, colleges, concert halls and opera stages closed, the art creators of the future have missed out on countless opportunities to develop and perform. We are also very conscious that young voices at a sensitive stage in their development cannot afford

SAMLING INSTITUTE FOR YOUNG ARTISTS
REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2021

Achievements and performance (continued)

to stop and wait for a year or more. Although we have not been able to hold the in-person activities that we planned, our online activities have given young people inspiring coaching and kept them motivated through the difficult months of lockdown.

Through Samling Academy, we have been able to continue offering an exceptional standard of coaching to young singers at schools and universities in North East England. Although the intensive nature of the residential Samling Artist Programme for early-career singers and pianists meant that we were unable to run this programme, we put plans in place so that we could be ready to restart the moment that this was possible. We have also provided much-needed paid opportunities to our Samling Artists as leaders of our Samling Academy and Samling Futures programmes and other arts professionals who lead our courses, workshops and masterclasses.

As part of our plans for the Samling Artist Programme, we have developed an exciting new partnership with Marchmont House in the Scottish Borders. This historic house has a rich musical heritage and a fine music room, and the Samling Artist Programme complements the estate's existing community of artists and craftspeople.

Samling Academy

We had planned and scheduled a live Samling Academy at the start of the academic year in October 2020 for singers aged 14–21 who live or study in North East England. Covid-19 and the closure of the host universities and Sage Gateshead meant this was not able to take place, but because we had not furloughed, we had the resources available to reconfigure the workshops and performances to an online format.

One of the biggest challenges of online music-making is the unavoidable delay that makes it impossible for a singer and pianist to perform together remotely in real time. To overcome this our Samling Artist pianists recorded the accompaniments for each participant's solo repertoire – a total of 120 pieces of music. The singers were able to perform live to these pre-recorded accompaniments in the group masterclass sessions.

Over the course of six days (2–4 and 16–18 October) we delivered 336 small group masterclasses and 8 group workshops to our Academy Singers. Each Academy Singer received individual tuition from all of the eight leaders – soprano Joan Rodgers CBE, who joined the Academy for the first time; Music Director Caroline Dowdle; vocal coaches Patricia MacMahon and Samling Artist Miranda Wright; and Samling Artist pianists James Baillieu, Jo Ramadan, Ian Tindale and Jonathan Ware. The Academy Singers also took part in workshops on text led by Shakespearean actor James Garnon; stagecraft and movement with movement coach Mandy Demetriou; singing in Italian with vocal coach Emma Abbate; and a seminar on vocal health led by Pippa Anderson.

Singers today are increasingly expected to perform and present themselves online in performances, promotional films and auditions. The online Academy offered us an opportunity to develop online presentation skills and confidence in performing to camera. In place of the usual concert, each Samling Academy Singer created a film of a solo performance, putting into practice the advice and skills they had learnt over the six days. They received advice on technical set-up, and in a workshop with Mandy Demetriou, they worked on how to project their energy to camera. After the week, each singer received a professionally edited video of their final performance. We also created a 15-minute film showing how the Digital Academy had been put together and illustrating the range and standard of the work which takes place every year.

This can be seen at <https://www.samling.org.uk/news/digital-academy>

SAMLING INSTITUTE FOR YOUNG ARTISTS

REPORT OF THE TRUSTEES

FOR THE YEAR ENDED 31 MARCH 2021

Achievements and performance (continued)

Feedback from the participants was unanimously positive, with responses to our evaluation noting that despite the remote setting, they had received a rewarding opportunity to develop a wide range of skills with a high-calibre team of leaders. All respondents said that Samling Academy had provided them with a valuable learning experience.

'One of the things that I have particularly enjoyed about Samling Academy 2020 was the range of leaders that I was able to work with. It was incredible to be able to receive advice and encouragement from professionals of such a high standard. This was my first time with Samling Institute and despite the fact that it was online all the other singers that were participating remained positive and supportive of one another which created an atmosphere (even over a computer!) that was conducive to performing your very best. I don't feel that I have ever learnt quite as much about singing as I have from Samling Academy 2020 and it has been a unique opportunity to discover and explore music in a way that I could have never quite imagined.'

Tilly Moir Armstrong

We are delighted that our Academy Singers continue to choose to further their studies at music college and, we are seeing an increasing number receiving generous scholarships. To illustrate, this year Tia Radix-Callixte will take up a fully funded four-year scholarship at the Royal College of Music. Her experience at this year's digital Samling Academy was particularly valuable she said in helping her to prepare her films for online auditions.

'I didn't ever consider classical singing as anything more than 'oh I'll do a bit of that so that my technique gets better' but then fast forward four years and now I'm going to do it for a degree. Samling Academy was the formative programme that I've been involved in mid-teenage years. It's not just the pianists and the coaches who are all, it goes without saying, more than excellent, but being around other singers who are on the pathway as well in an environment where everyone is really supportive and encouraging.'

Samling Academy Singer Benjamin Ryan

We were delighted to announce that Northumbria University has joined the Academy Partnership this year, alongside Newcastle and Durham universities.

Samling Academy Opera

Our Samling Academy Opera production of Jonathan Dove's *Mansfield Park* was postponed from July 2020 to July 2021, with performances scheduled at Sage Gateshead and, as part of our new partnership, at Marchmont House. Throughout the year we developed our plans for the production, holding regular online meetings with the director and production team, and Artistic Associate Miranda Wright and Music Director Ian Tindale continued to provide remote coaching for the cast. We arranged for members of the cast to have mentoring sessions over Zoom with professional Samling Artists who had sung the same roles, enabling our Samling Academy Singers to discover new insights into the music and their characters. We created films with edited highlights of these conversations that we planned to use as part of the publicity for the production.

We have invested time liaising with venues prior to the postponement, securing new dates and venues, replacing two cast members who were unavailable for the rescheduled production and sourcing set, props and costumes. Unfortunately, Sage Gateshead informed us at the end of March 2021 that the building would be completely closed in July and August. This left the production without its anchor venue, making it unviable to continue the project. It has now been rescheduled for 2023.

SAMLING INSTITUTE FOR YOUNG ARTISTS
REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2021

Achievements and performance (continued)

'I am so, so grateful for everything you've been doing, not only over this past year, but for the six years I have been involved in Samling Academy. Samling Institute has given me so many opportunities over the years, and has fostered my passion for singing. I truly would not be where I am today without Samling.'

Rachel Bird, Samling Academy Singer and cast member of Mansfield Park

Samling Futures

The decline of music teaching in state schools means that many young people, particularly those in the most deprived areas, are either not exposed to classical music at all, or if they are, do not have the financial means to pursue their interest further. This lack of diversity is reflected across the performing arts industry and we are actively addressing it at a grassroots level through our Samling Futures outreach programme in schools and Music Education Hubs across North East England.

Samling Futures was held online as school buildings were closed. The three sessions (23 – 25 February 2021) were hosted by North Tyneside Music Education Hub, Tees Valley Music Service and Music Partnership North (Northumberland). These Music Education Hubs have been providing online group activities throughout the pandemic, and were thus well placed to host Samling Futures and to take care of recruitment, liaison with schools, registration and safeguarding. They were also very enthusiastic about having a different activity to offer to their students. With their support, we were able to reach a carefully targeted audience of around 100 students who were identified as having the potential to benefit from the experience offered by Samling Academy, along with their school music teachers.

The change to an online format meant that we were able to draw on a wider pool of Samling Artists to lead the sessions, including those based overseas. The sessions were led by soprano Louise Alder, who is in high demand across Europe and is currently singing with Vienna State Opera; Milan Siljanov, who is a member of the Bavarian State Opera in Munich and tenor Nicky Spence, a rising star, who regularly sings at the Royal Opera House and English National Opera. Nicky Spence also worked with us to create a short video introducing the event, in which he talked about his journey into opera and his passion for singing.

The leaders held masterclasses with five Samling Academy Singers, who were chosen so that the audience saw a range of skills, ages, voice types and repertoire, with song and opera arias in English and foreign languages. The masterclasses covered vocal technique, delivery of text, communication, characterisation and movement. The leaders also gave masterclasses to a student chosen by each Music Education Hub. Our Academy Singers demonstrated in the quality of their performances what can be achieved at Samling Academy, describing their experience as 'life-changing'. They encouraged their audience not to think of classical music as difficult or 'not for them' but to open up their minds to the possibilities that Samling Academy has to offer and audition.

'Being part of Samling gives me amazing opportunities, one being my involvement in the Samling Futures event. It was a privilege to sing with Louise Alder, her input and advice was helpful and truly inspiring. Samling have done a fantastic job at using technology so we can continue to sing and perform together.'

Samling Academy Singer Martha Cook

The online format also allowed us to offer sessions at each event with Shakespearean actor James Garnon. Leading an interactive workshop on text and stagecraft, he demonstrated how wider performance skills can be used to enhance a musical performance, and his workshops helped to give a broader picture of what singers can experience at Samling Academy.

SAMLING INSTITUTE FOR YOUNG ARTISTS
REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2021

Achievements and performance (continued)

'Thanks once again for this incredible opportunity, I've had some lovely messages from my students this morning saying how much they've taken from the experience and that although some were unsure about coming along they were surprised at how much they enjoyed the experience and are now inspired to achieve similar goals and standards.'

Nikki Lycett-Findlay, Tees Valley Music Service

'I think the event was managed very well. It would be easy to cancel these events during lock down, so we were just so very grateful to have the opportunity to take part. Thank you.'

Elizabeth Johnston, Music Teacher, King's Priory School, North Tynemouth

Samling Artist Programme Auditions

Following initial online video submissions via Young Artist Programme Tracker, we auditioned shortlisted singers over three days in November 2020. We could not hold in-person auditions due to Covid-19 restrictions, so auditions were held online via Zoom, with candidates performing live to the panel (Joan Rodgers CBE, Yvonne Kenny and Patricia MacMahon) using either pre-recorded accompaniments or singing live with a pianist where they could do so safely.

On-line activities and website

An unexpected benefit of moving activity online is that as an organisation we have developed new ways of working and expanded our capabilities. In partnership with a professional videographer, we have gained experience in devising, staging and editing films, with the result that in future, we will be able to make more use of video to share our work online in more depth, and to reach more people.

Our team used time that would have been spent on event publicity to manage a website redesign and a reorganisation of our hosting arrangements. We were able to bring the design, hosting and domain management in-house, giving us more control and reducing costs by removing the need for external service contracts. The new site offers clearer branding and messaging, an enhanced user experience, improved security features and a better platform for sharing our expanded video content and linking to our social media accounts.

The website update also benefits all of our Samling Artists, as each artist has their own dedicated page, improving their online presence and visibility in search engines – something which is particularly useful for younger artists who do not yet have an agent or their own website. We have also added a monthly news bulletin to the website, highlighting recent achievements by Samling Artists. These updates are also shared on our social media. We have been particularly pleased this year to share news of Samling Artists' successes in the London Handel Singing Competition, the Ferrier Awards and BBC Cardiff Singer of the World, in which Samling Artist Claire Barnett-Jones took the audience prize.

'Thank you as ever for your unwavering support to artists, I so appreciate everything Samling has done for me, and continues to do for others as well.'

Samling Artist Claire Barnett-Jones

Plans for future periods

As we emerge from the pandemic, we are making plans for further live events with a focus on helping young artists to rebuild and return to live performances. The early-career singers and pianists who we support through the Samling Artist Programme will be facing a changing world as the industry adapts to new ways of presenting and producing music. The skills, flexibility and resilience that young artists

SAMLING INSTITUTE FOR YOUNG ARTISTS
REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2021

Plans for future periods (continued)

need to thrive in this new environment already align closely with the way we teach on the Samling Artist Programme.

The residential Samling Artist Programme week was rescheduled four times because of the ongoing problems caused by the pandemic, each time taking account of the changing availability of leaders and artists. We have planned a week in July 2021, led by conductor Sir Mark Elder (who joins us for the first time), Samling Institute's Patron Sir Thomas Allen, soprano Yvonne Kenny and actor Alex Jennings. The leaders will be supported by staff pianist Samling Artist Lana Bode. We will also be joined by composer Jonathan Dove who has been commissioned by Samling Institute to write a new duet song cycle to mark our 25th anniversary this year, which will be premiered on 7 November at our annual Showcase at Wigmore Hall. Jonathan will be workshopping the commission and sharing his insights into composing for voice with our Samling Artists. Further weeks are planned for November 2021, with Joan Rodgers CBE, Malcolm Martineau and James Garnon and February 2022 with leaders to include Véronique Gens and Caroline Dowdle.

Thirty Samling Academy Singers will receive six days of intensive coaching at the beginning of the academic year in October, ending with a performance at Sage Gateshead. As this will be the first public performance since the start of the pandemic for many of our singers, we will be taking particular care to ensure that they are mentally and physically well-prepared, so that they can enjoy this special moment in a safe and supportive environment.

In reaching our 25th anniversary we reflect on all that has been achieved over the years. A self-sustaining community of artists brought together by a commitment to musical excellence has been created and thrives. Our Samling Artists, many of whom have gone on to impressive international careers, relish returning to us to support our work with younger singers through both our Artist Programme and Academy activities. In a 'virtuous circle' we are also welcoming our former Academy Singers every year to audition for our professional Artist Programme.

We would like to thank and congratulate the staff for navigating the charity successfully through a year like no other and all those who have contributed to our work on so many levels since 1996.

'I am absolutely thrilled that Samling Institute has reached this important milestone and would like to congratulate Karon Wright, whose vision and tenacity over the past 25 years has created an organisation of national and international significance. It is an incredible achievement with no public financial support and a very small team, offering a unique artistic experience which inspires so many young artists.'

Founder and former chairman Roger McKechnie

SAMLING INSTITUTE FOR YOUNG ARTISTS
REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2021

Financial review

The principal funding sources of the charity during the year were grants and donations.

The trustees wish to acknowledge the support of funders during the year, including:

The Shears Foundation	The D'Oyly Carte Charitable Trust
Catherine Cookson Charitable Trust	The Three Monkeys Trust
The Henfrey Charitable Trust	The W A Handley Charity Trust
K Dugdale	The Victoria Wood Foundation
The Gillian Dickinson Trust	Dr A D Trapp MBE
Foyle Foundation	T Grinsted
Garfield Weston Foundation	The Fidelio Charitable Trust
Finn Family Fund	The Radcliffe Trust
The Amar-Franses & Foster-Jenkins Trust	The Loveday Charitable Trust
The Barbour Foundation	The Thistle Trust

The financial outcome is net income on the unrestricted income fund of £9,336 (2020: net expenditure £2,002).

There is every indication that raising the funding to support our work with young musicians will continue to be challenging as a result of the wide-ranging effects of the pandemic.

Reserves policy

Samling Institute's activities are planned at least two years ahead when course leaders and key personnel are secured and venues and partners are identified. Because of this it is the policy of the charity to maintain unrestricted funds not committed, designated or invested in tangible fixed assets (the free reserves) of approximately 12 months total expenditure. Trustees regard these reserves as both prudent and necessary as they sustain ongoing working capital requirements, help meet existing commitments and enable the charity to continue its work in the event of a significant drop in income.

The free reserves at 31 March 2021 were £153,405 (2020: £126,612), which were short of the trustees' target, reflecting a need for further fundraising in the current year.

Investment powers and policy

The memorandum of association permits the charity to deposit or invest funds in the same manner as permitted by the Trustee Act 2000.

Having regard to the charity's liquidity requirements and reserves policy, the trustees currently operate a policy of keeping available funds in interest-bearing deposit accounts.

Trustees' responsibilities in relation to the financial statements

The trustees (who are also directors of Samling Institute for Young Artists for the purposes of company law) are responsible for preparing the report of the trustees and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of

SAMLING INSTITUTE FOR YOUNG ARTISTS
REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2021

Trustees' responsibilities in relation to the financial statements (continued)

resources, including the income or expenditure, of the charity for the year. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charity and which enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the trustees are aware:

- there is no relevant audit information of which the charity's auditors are unaware; and
- the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

Small company provisions

This report has been prepared in accordance with the special provisions for small companies under Part 15 of the Companies Act 2006.

On behalf of the trustees
A C Gifford
Chairman
20 July 2021

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF SAMLING INSTITUTE FOR YOUNG ARTISTS

Opinion

We have audited the financial statements of Samling Institute for Young Artists for the year ended 31 March 2021 which comprise the statement of financial activities, including the income and expenditure account, the balance sheet and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102, The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2021 and of its incoming resources and application of resources for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the trustees' report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the trustees' report, which includes the directors' report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report included within the trustees' report has been prepared in accordance with applicable legal requirements.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF SAMLING INSTITUTE FOR YOUNG ARTISTS

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the directors' report included within the trustees' report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate and proper accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies exemption in preparing the trustees' report and from the requirement to prepare a strategic report.

Responsibilities of the trustees

As explained more fully in the trustees' responsibilities statement set out on page 6, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal controls as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

Based on our understanding of the charitable company, discussions with trustees who are those charged with governance, we considered that the most significant laws and regulations that have a direct impact on the financial statements are FRS 102, the Charities SORP (FRS 102), the Charities Act 2011, the Companies Act 2006 and UK taxation legislation.

As part of the engagement team discussion about the susceptibility of the charitable company's financial statements to material misstatement due to fraud, we did not identify any areas with an increased risk.

Our audit procedures were designed to respond to identified risks, including non-compliance with laws and regulations and fraud, which may have a material effect on the financial statements. Our audit procedures included but were not limited to:

- enquiry of the trustees and review of any relevant correspondence with legal advisers regarding any instances of non-compliance with laws and regulations and any actual, suspected or alleged fraud;

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF SAMLING INSTITUTE FOR YOUNG ARTISTS

Auditor's responsibilities for the audit of the financial statements (*continued*)

- communicating identified laws and regulations and the risks of fraud with our engagement team and remaining alert to any indications of non-compliance or fraud;
- gaining an understanding of the internal controls established to mitigate risks related to fraud;
- examining supporting documents for all material balances, transactions and disclosures;
- review of the minutes of the board of trustees;
- review of accounting estimates for trustee override and bias;
- analytical procedures to identify any unusual transactions;
- identifying and testing journal entries.

Owing to the inherent limitations of an audit, there is an unavoidable risk that some material misstatements of the financial statements may not be detected, even though the audit is properly planned and performed in accordance with the ISAs (UK).

The potential effects of inherent limitations are particularly significant in the case of misstatement resulting from fraud because fraud may involve collusion, forgery, intentional omissions, misrepresentations or the override of internal controls.

The primary responsibility for the prevention and detection of irregularities including fraud rests with those charged with governance.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of the audit report

This report is made solely to the charitable company's members, as a body, in accordance with chapter 3 of part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

David Gold BA FCA, Senior Statutory Auditor
For and behalf of Joseph Miller, Statutory Auditor
Floor A, Milburn House, Dean Street, Newcastle upon Tyne, NE1 1LE
13 September 2021

SAMLING INSTITUTE FOR YOUNG ARTISTS
STATEMENT OF FINANCIAL ACTIVITIES
(INCLUDING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2021

	Note	Unrestricted funds £	Restricted funds £	Total funds 2021 £	Total funds 2020 £
Income from:					
Donations	3	65,562	199,000	264,562	240,317
Charitable activities	4	-	21,500	21,500	53,865
Investment income	5	100	-	100	495
Total income		<u>65,662</u>	<u>220,500</u>	<u>286,162</u>	<u>294,677</u>
Expenditure on:					
Raising funds	6	19,535	-	19,535	22,045
Charitable activities	7	36,791	113,584	150,375	264,579
Total expenditure		<u>56,326</u>	<u>113,584</u>	<u>169,910</u>	<u>286,624</u>
Net income		9,336	106,916	116,252	8,053
Net movement in funds		<u>9,336</u>	<u>106,916</u>	<u>116,252</u>	<u>8,053</u>
Reconciliation of funds					
Total funds brought forward		278,731	10,055	288,786	280,733
Total funds carried forward		<u><u>288,067</u></u>	<u><u>116,971</u></u>	<u><u>405,038</u></u>	<u><u>288,786</u></u>

The statement of financial activities includes all gains and losses recognised in the year.
All income and expenditure derives from continuing activities.

The notes on pages 16 to 24 form part of these financial statements.

SAMLING INSTITUTE FOR YOUNG ARTISTS

BALANCE SHEET

AS AT 31 MARCH 2021

		2021	2020
		£	£
Fixed assets			
Tangible assets	11	3,359	4,264
Investments	12	<u>2</u>	<u>2</u>
		3,361	4,266
Current assets			
Debtors	13	11,432	12,418
Cash at bank		<u>413,261</u>	<u>339,111</u>
		424,693	351,529
Creditors: amounts falling due within one year	14	<u>(23,016)</u>	<u>(67,009)</u>
Net current assets		401,677	284,520
Net assets		<u>405,038</u>	<u>288,786</u>
Funds			
Restricted income funds	15	116,971	10,055
Unrestricted income funds:	16		
General funds		158,566	130,878
Designated funds		<u>129,501</u>	<u>147,853</u>
		288,067	278,731
Total charity funds		<u>405,038</u>	<u>288,786</u>

These financial statements have been prepared in accordance with the special provisions for small companies under Part 15 of the Companies Act 2006.

The financial statements were approved by the trustees on 20 July 2021 and are signed on their behalf by:

C R Robson
Treasurer
Company registration number: 5576907

The notes on pages 16 to 24 form part of these financial statements.

SAMLING INSTITUTE FOR YOUNG ARTISTS
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

1. Legal status of the charity

The charity is a company limited by guarantee and has no share capital. In the event of it being wound up, the maximum liability of each member is £10.

2. Accounting policies

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are as follows:

a) Basis of accounting

The financial statements have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated. They have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and the Republic of Ireland (FRS 102) and the Companies Act 2006.

Samling Institute for Young Artists meets the definition of a public benefit entity under FRS 102.

b) Preparation of the accounts on a going concern basis

The charity has reviewed its cash flow forecasts and there is a reasonable expectation that it has adequate resources to continue in operational existence for at least the next twelve months and on this basis the charity is considered to be a going concern.

c) Consolidation

The charity has taken advantage of the exemption provided by the Statement of Recommended Practice not to prepare group accounts on the grounds that the results of the subsidiary undertaking are not material to the group.

d) Donated services

Where services are provided to the charity as a donation that would normally be purchased from suppliers, this contribution is included in the financial statements at an estimate based on the value of the contribution to the charity.

e) Fixed assets and depreciation

All fixed assets are initially recorded at cost.

Depreciation is calculated so as to write off the cost of an asset, less its estimated residual value, over the useful economic life of that asset as follows:

Paintings	- not depreciated
Furniture, fittings and equipment	- 4 years straight line

f) Cash at bank

Cash at bank includes current and business reserve accounts.

g) Income recognition

All income is included in the statement of financial activities when the charity has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

The following specific policies are applied to particular categories of income:

SAMLING INSTITUTE FOR YOUNG ARTISTS
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

2. Accounting policies *(continued)*

g) Income recognition *(continued)*

Grants and donations

Grants and donations are recognised in the statement of financial activities when receivable, except as follows:

- Grants received in advance of the period to which they relate are treated as deferred income, which is included in liabilities in the balance sheet.
- Grants subject to conditions which have to be fulfilled before the charity becomes entitled to use such income are deferred and not included in incoming resources until the pre-conditions for use have been met.

Income from charitable activities

Income from charitable activities includes concert income, fees from participants and project partner contributions and is recognised when receivable.

Investment income

Investment income being interest is included when receivable.

h) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount.

i) Expenditure recognition

Expenditure is recognised when a liability is incurred, and includes any attributable VAT which cannot be recovered.

Expenditure on raising funds

Expenditure on raising funds comprises the costs incurred towards obtaining voluntary income from grants and donations, together with expenditure on fundraising activities.

Expenditure on charitable activities

Expenditure on charitable activities includes expenditure directly relating to the objects of each project and include support costs relating to these activities.

Governance costs

Governance costs include those costs incurred in connection with compliance with constitutional and statutory requirements and costs associated with the strategic management of the charity.

Support costs

Support costs are allocated on the basis of staff time spent on each activity and are shown in note 8 to the accounts.

j) Fund structure

Unrestricted funds comprises income receivable or generated for the objects of the charity without further specified purpose and are available as general funds.

Designated funds are unrestricted income funds earmarked by the trustees for specific purposes.

Restricted funds are to be used for the purposes specified by the donor. Expenditure which meets these criteria is charged to the fund.

SAMLING INSTITUTE FOR YOUNG ARTISTS
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

3. Income from donations

	Unrestricted 2021 £	Restricted 2021 £	Total 2021 £	Total 2020 £
Grants:				
The Shears Foundation	-	45,000	45,000	45,000
Catherine Cookson Charitable Trust	-	30,000	30,000	-
The Henfrey Charitable Trust	-	25,000	25,000	25,000
The Gillian Dickinson Trust	-	25,000	25,000	20,000
Foyle Foundation	15,000	-	15,000	-
Garfield Weston Foundation	-	13,750	13,750	5,000
Finn Family Fund	-	6,000	6,000	9,000
The Amar-Franses & Foster-Jenkins Trust	-	5,000	5,000	5,000
The Barbour Foundation	-	5,000	5,000	5,000
The D'Oyly Carte Charitable Trust	5,000	-	5,000	-
The Three Monkeys Trust	-	5,000	5,000	6,658
The W A Handley Charity Trust	-	5,000	5,000	10,000
The Victoria Wood Foundation	-	5,000	5,000	-
UBS DAF Dr Antony David Trapp	5,000	-	5,000	20,000
Anonymous	-	3,000	3,000	-
Fidelio Charitable Trust	-	3,000	3,000	3,000
The Radcliffe Trust	-	3,000	3,000	-
Anonymous	-	2,500	2,500	2,500
The Loveday Charitable Trust	-	2,500	2,500	2,500
The Thistle Trust	-	1,500	1,500	1,500
The Bryan and Sirkka Sanderson Foundation	-	-	-	5,500
Richard Lewis/Jean Shanks Trust	-	-	-	5,000
Marion Weir Semple Educational Trust	-	-	-	3,500
The Joicey Trust	-	-	-	3,500
Newall Charitable Trust	-	-	-	1,000
Nicholas Boas Charitable Foundation	-	-	-	1,000
JJ Fenwick Charitable Trust	-	-	-	500
	25,000	185,250	210,250	180,158
Donations:				
K Dugdale	25,000	-	25,000	25,000
T Grinsted	5,000	-	5,000	5,000
Other	8,517	13,750	22,267	28,376
Membership income	2,045	-	2,045	1,783
	65,562	199,000	264,562	240,317

SAMLING INSTITUTE FOR YOUNG ARTISTS
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

4. Income from charitable activities

	Unrestricted funds £	Restricted funds £	Total funds 2021 £	Total funds 2020 £
Concert income	-	-	-	13,439
Samling Artist Programme and Samling Academy:				
Fees from participants	-	1,500	1,500	2,377
Corporate sponsorship	-	-	-	5,000
Project partner contributions	-	20,000	20,000	12,500
In kind support from venues	-	-	-	20,549
	<u>-</u>	<u>21,500</u>	<u>21,500</u>	<u>53,865</u>

5. Investment income

All of the charity's investment income arises from an interest bearing deposit account.

6. Expenditure on raising funds

	Unrestricted funds £	Restricted funds £	Total funds 2021 £	Total funds 2020 £
Fundraising costs	-	-	-	4,739
<i>Allocated support costs:</i>				
Salaries and office costs	19,535	-	19,535	17,306
	<u>19,535</u>	<u>-</u>	<u>19,535</u>	<u>22,045</u>

7. Expenditure on charitable activities

	Unrestricted funds £	Restricted funds £	Total funds 2021 £	Total funds 2020 £
<i>Direct project costs:</i>				
Samling Artist Programme		670	670	59,716
Samling Academy	-	14,286	14,286	63,768
Samling Futures	-	1,800	1,800	2,103
Public and fundraising concerts	-	-	-	12,336
Samling Opera	-	633	633	-
25 th Anniversary	1,800	3,000	4,800	-
Total direct project costs	<u>1,800</u>	<u>20,389</u>	<u>22,189</u>	<u>137,923</u>
<i>Allocated support costs:</i>				
Salaries and office costs	19,304	93,195	112,499	110,821
	<u>21,104</u>	<u>113,584</u>	<u>134,688</u>	<u>248,744</u>
<i>Governance costs:</i>				
Audit and accountancy fees	5,204	-	5,204	5,104
Trustees' meeting expenses	-	-	-	15
<i>Allocated support costs:</i>				
Salaries and office costs	10,483	-	10,314	10,716
	<u>15,687</u>	<u>-</u>	<u>15,687</u>	<u>15,835</u>
Total expenditure on charitable activities	<u>36,791</u>	<u>113,584</u>	<u>150,375</u>	<u>264,579</u>

SAMLING INSTITUTE FOR YOUNG ARTISTS
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

8. Support costs

	Raising funds	Charitable activities	Governance	Total 2021	Total 2020
	£	£	£	£	£
Staff costs	16,635	95,303	8,563	120,501	117,593
Office costs and depreciation	2,900	17,196	1,920	22,016	21,250
	<u>19,535</u>	<u>112,499</u>	<u>10,483</u>	<u>142,517</u>	<u>138,843</u>

9. Staff costs

	2021	2020
	£	£
Salaries	110,536	107,727
Social security costs	6,659	6,803
Pension costs	3,306	3,063
	<u>120,501</u>	<u>117,593</u>

Particulars of employees:

The average number of staff employed by the charity during the financial year was as follows:

	2021	2020
	No	No
Project development and support, fundraising and administration	<u>4</u>	<u>4</u>

The charity considers its key management personnel comprise of the trustees, the Artistic and Executive Director, a Marketing Manager and a Creative Development Manager. The total employment costs of the key management personnel were £108,825 (2020: £104,596). There are no employees with emoluments above £60,000 per annum.

10. Net income (expenditure) for the year

Net income (expenditure) is stated after charging:

	2021	2020
	£	£
Depreciation	2,064	1,690
Auditors' remuneration		
- for audit services	1,836	1,800
- for accountancy services	3,368	3,304
	<u>2,064</u>	<u>1,690</u>

SAMLING INSTITUTE FOR YOUNG ARTISTS
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

11. Tangible fixed assets

	Furniture, fittings and equipment £
Cost	
At 1 April 2020	11,716
Additions	1,159
Disposals	-
At 31 March 2021	12,875
Depreciation	
At 1 April 2020	7,452
Charge for the year	2,064
On disposals	-
At 31 March 2021	9,516
Net book value	
At 31 March 2021	3,359
At 1 April 2020	4,264

12. Investments

Movement in market value

	2021	2020
	£	£
Market value at 1 April 2020	2	2
Market value at 31 March 2021	2	2
Historical cost at 31 March 2021	2	2

At 31 March 2021, the charity owned all of the ordinary share capital, consisting of 2 ordinary £1 shares, of The Samling Arts Trading Company Limited, a company registered in the UK.

At 31 March 2021, the aggregate of the share capital and reserves of the subsidiary was £2 and the profit after taxation for the year was £Nil.

13. Debtors

	2021	2020
	£	£
Prepayments	1,671	1,925
Accrued income	9,761	10,493
	11,432	12,418

SAMLING INSTITUTE FOR YOUNG ARTISTS
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

14. Creditors: amounts falling due within one year

	2021	2020
	£	£
Amounts owed to group undertakings	2	2
Other creditors	1,513	2,474
Other taxation and social security	5,073	2,422
Accruals	5,178	7,111
Deferred income - grants	11,250	55,000
	23,016	67,009

15. Restricted funds

	Balance at		Income	Expenditure		Transfers	Balance at
	1 April 20		£	£		£	31 Mar 21
	£		£	£		£	£
Samling Artist Programme	-	57,083	(32,230)		-	-	24,853
Samling Academy	-	90,917	(41,603)		-	-	49,314
Creative Development Programme	-	25,000	(25,000)		-	-	-
25 th Anniversary	-	3,000	(3,000)		-	-	-
Samling Futures	10,055	10,000	(1,800)		-	-	18,255
Samling Opera	-	34,500	(9,951)		-	-	24,549
	10,055	220,500	(113,584)		-	-	116,971

Restricted funds - previous year

	Balance at		Income	Expenditure		Transfers	Balance at
	1 April 19		£	£		£	31 Mar 20
	£		£	£		£	£
Samling Artist Programme and Samling Academy	-	156,592	(156,592)		-	-	-
Creative Development Programme	-	20,000	(20,000)		-	-	-
Samling Futures		12,158	(2,103)			-	10,055
Electric piano		1,000	-		(1,000)	-	-
	-	189,750	(178,695)		(1,000)	-	10,055

As a result of the Covid-19 pandemic the charity was unable to carry out all of its live activities as planned and therefore these restricted funds are ring-fenced for projects when they can go ahead.

SAMLING INSTITUTE FOR YOUNG ARTISTS
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

16. Unrestricted funds

	Balance at 1 April 20	Income	Expenditure	Transfers	Balance at 31 Mar 21
	£	£	£	£	£
General funds	130,878	60,662	(32,974)	-	158,566
<i>Designated funds:</i>					
Joan Frances Coull Fund	94,996	-	-	-	94,996
Phyllis Evetts Fund	5,240	-	-	-	5,240
Creative Development Programme	29,067	5,000	(21,552)	-	12,515
25 th Anniversary Appeal	18,550	-	(1,800)	-	16,750
	<u>147,853</u>	<u>5,000</u>	<u>-</u>	<u>-</u>	<u>129,501</u>
	<u>278,731</u>	<u>65,662</u>	<u>(56,326)</u>	<u>-</u>	<u>288,067</u>

Unrestricted funds - previous year

	Balance at 1 April 19	Income	Expenditure	Transfers	Balance at 31 Mar 20
	£	£	£	£	£
General funds	131,133	84,927	(86,182)	1,000	130,878
<i>Designated funds:</i>					
Joan Frances Coull Fund	94,996	-	-	-	94,996
Phyllis Evetts Fund	5,240	-	-	-	5,240
Creative Development Programme	30,814	20,000	(21,747)	-	29,067
25 th Anniversary Appeal	18,550	-	-	-	18,550
	<u>280,733</u>	<u>104,927</u>	<u>(107,929)</u>	<u>1,000</u>	<u>278,731</u>

In 2016/17 a legacy of £94,996 was received from the estate of the late Joan Frances Coull. This was set aside by Trustees as a designated fund to support future projects.

In 2012/13, a legacy of £60,240 was received from the estate of the late Phyllis Evetts and this was set aside by the Trustees as a designated fund. £20,000 was used to support 2012/13 core costs, £20,000 was used to support 2013/14 core costs, £15,000 was used as match funding for 2017/18 for the Samling Artist Programme and the balance of £5,240 is to be carried forward to support any future deficit on core costs.

£5,000 has been set aside out of grants for salary costs for the Creative Development Programme.

SAMLING INSTITUTE FOR YOUNG ARTISTS
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

17. Analysis of net assets between restricted and unrestricted funds

	Tangible fixed assets	Investments	Net current assets	Total
	£	£	£	£
Restricted funds	-	-	116,971	116,971
Unrestricted funds:				
General funds	3,359	2	153,405	156,766
Designated funds	-	-	131,301	131,301
	<u>3,359</u>	<u>2</u>	<u>401,677</u>	<u>405,038</u>

Analysis of net assets between funds – previous year

	Tangible fixed assets	Investments	Net current assets	Total
Restricted funds	-	-	10,055	10,055
Unrestricted funds:				
General funds	4,264	2	126,612	130,878
Designated funds	-	-	147,853	147,853
	<u>4,264</u>	<u>2</u>	<u>284,520</u>	<u>288,786</u>

18. Related party transactions

No trustees, or any person related or connected by business to them, received any remuneration or expenses from the charity during the year.

There were no transactions with The Samling Arts Trading Company Limited during the year. The loan account balance is disclosed in note 14 to the financial statements.

19. Post balance sheet events

The trustees have considered the continued impact of the COVID-19 pandemic, which has not resulted in any adjustment to these financial statements.

Whilst the Samling Institute is able to continue with some of its activities using remote technology, the trustees are mindful of the uncertainties surrounding other events and a potential loss of income from grants and donations. At this stage, it is impossible to estimate the longer term financial implications for the charity. However, the trustees consider that the reserves and financial position of the charity are such that there is no risk to the charity in the short term.